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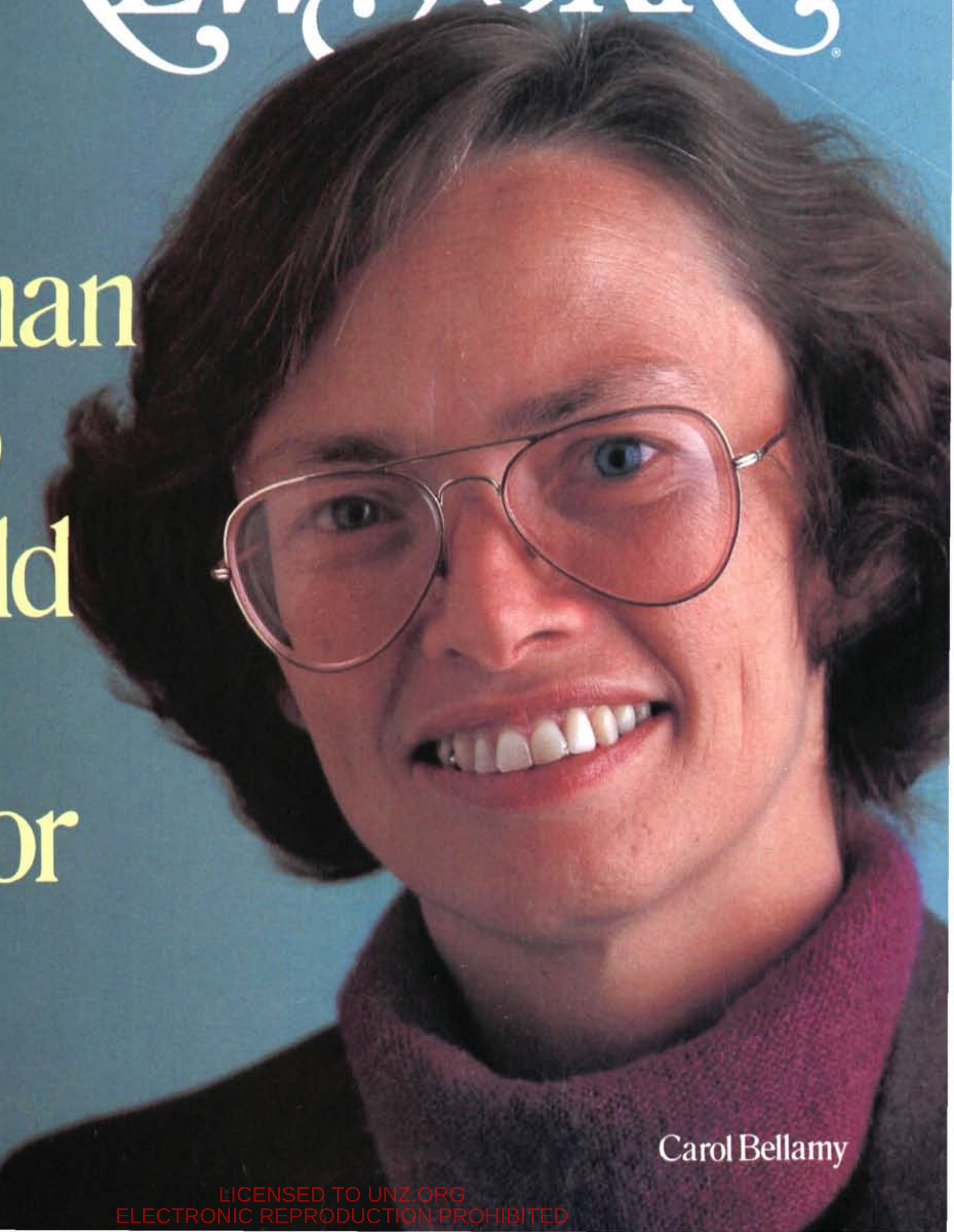
Eating at Lincoln Center, by Seymour Britchky

The Case Against von Bulow, by Lally Weymouth

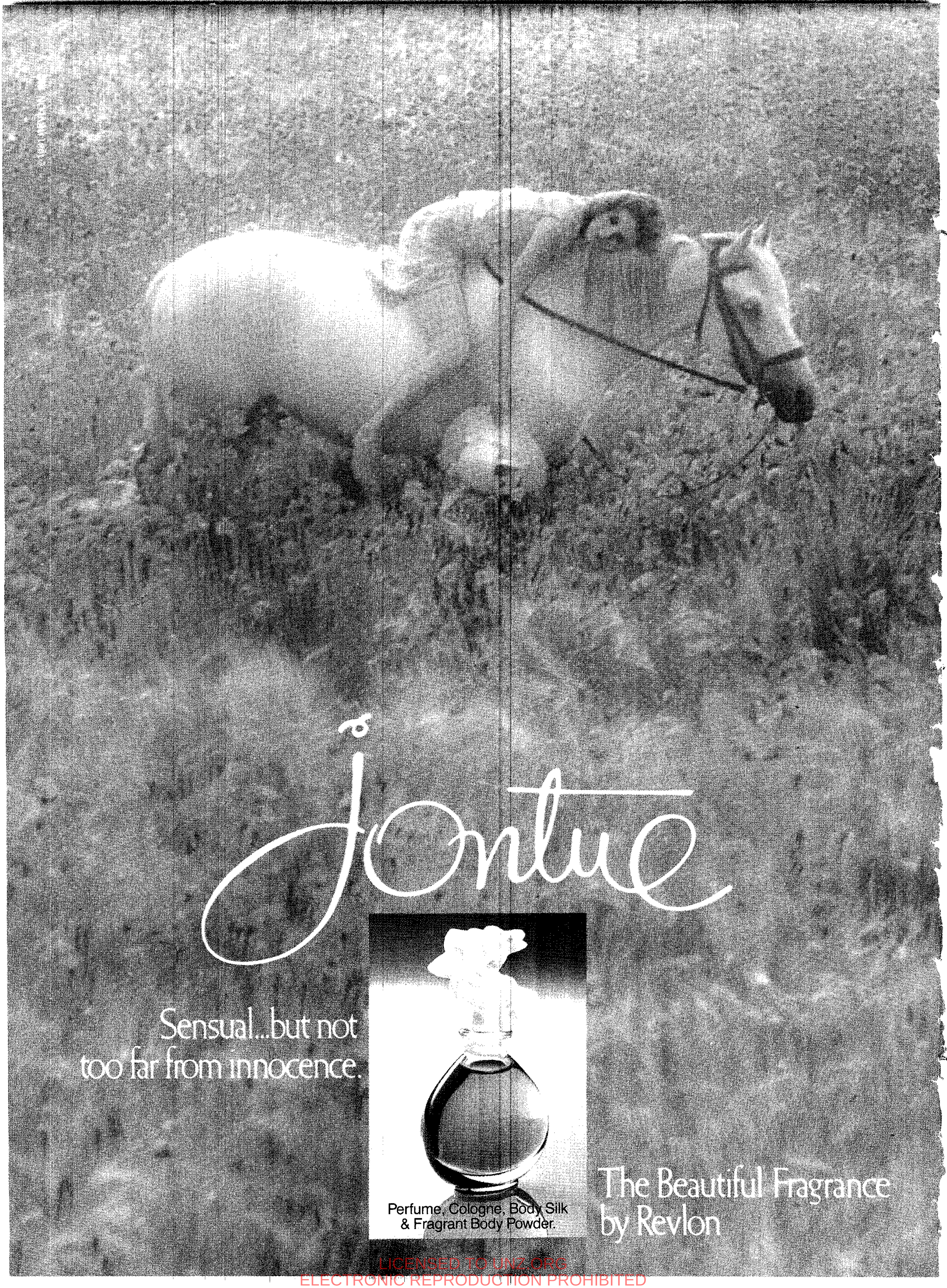
NEW YORK

The Woman Who Would Be Mayor

By Joe Klein



Carol Bellamy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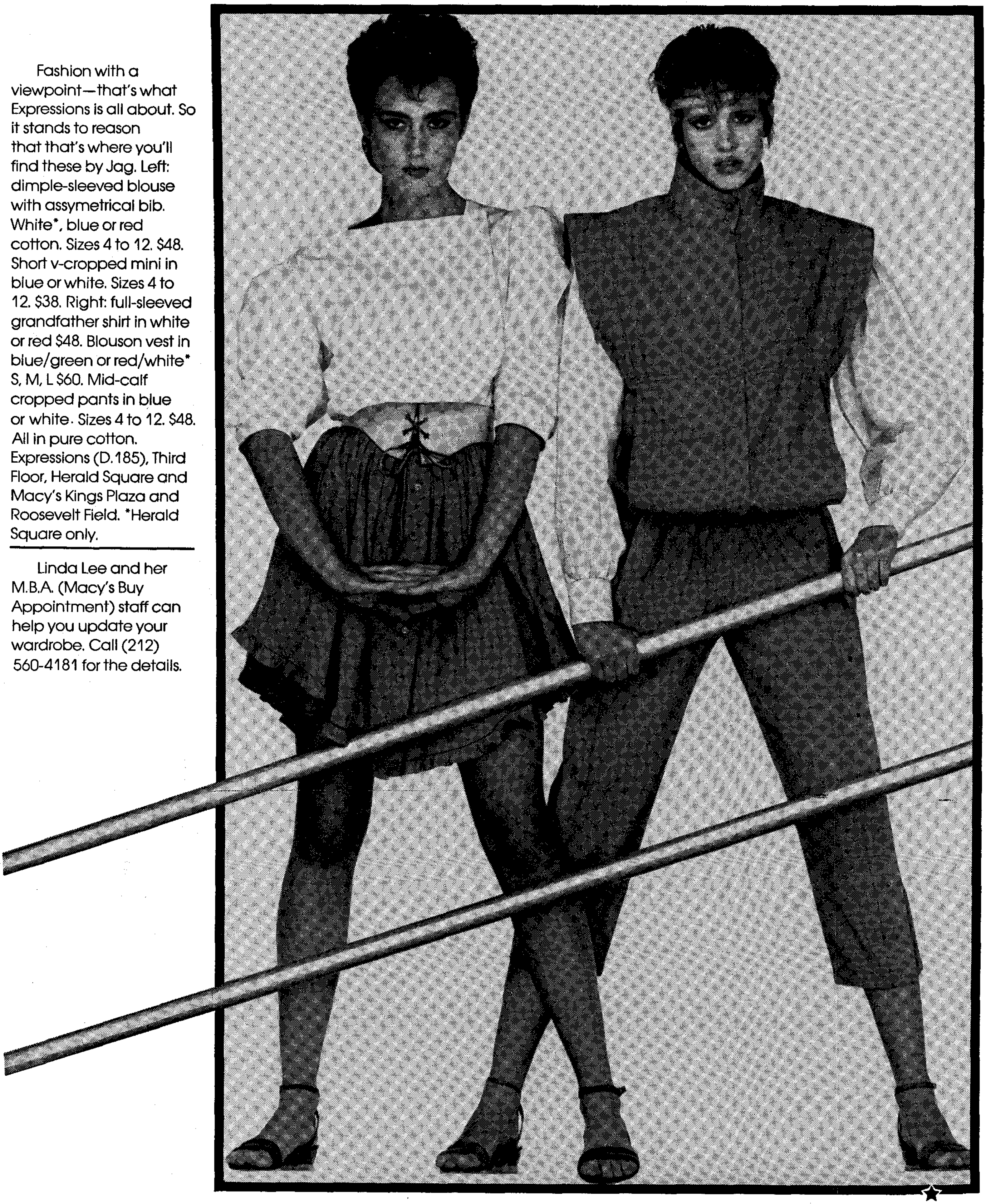

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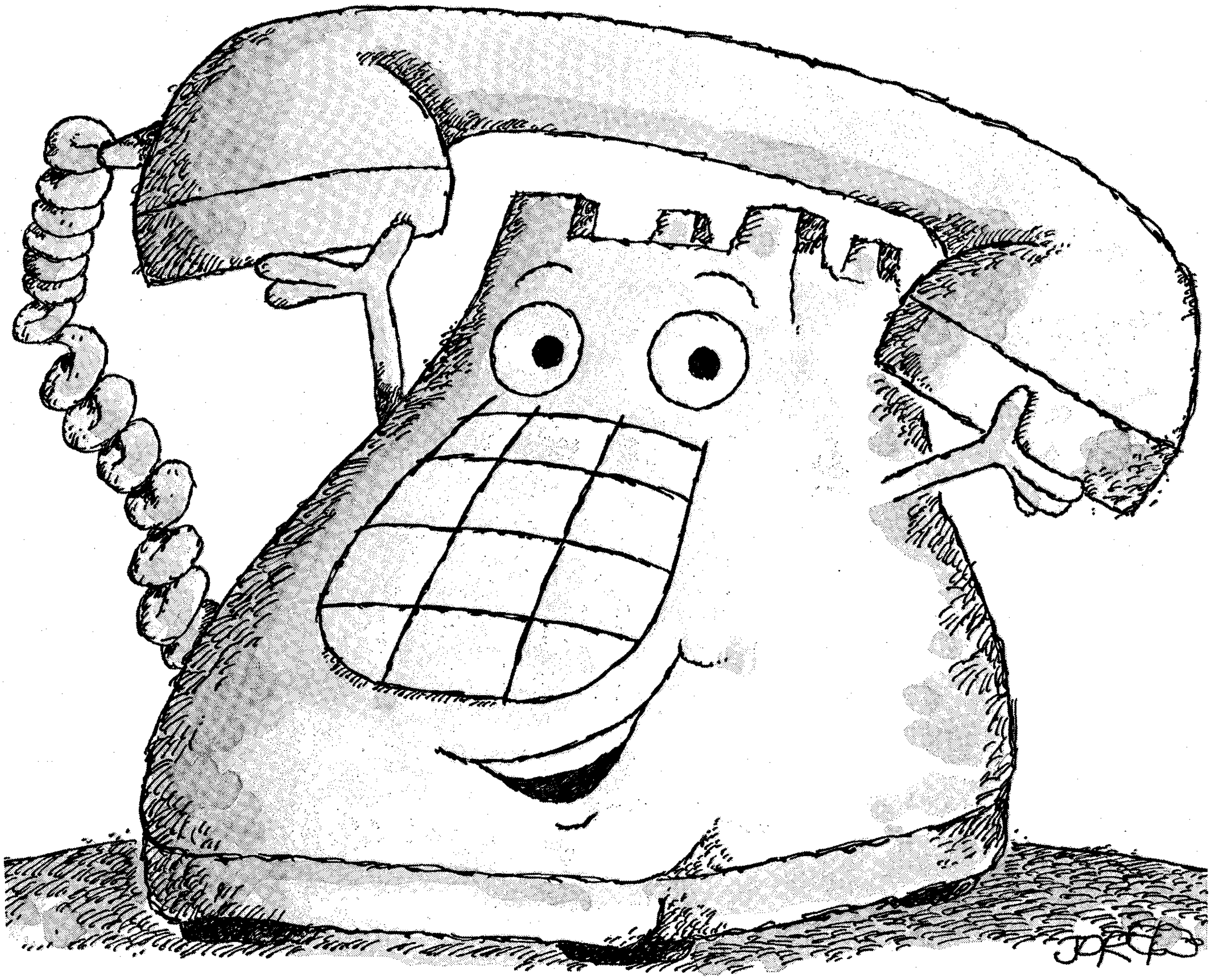

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By Joe Klein

Ed Koch has indeed declared for governor, and if he wins we'll have our first woman mayor, in 1983. Who is Carol Bellamy, and how well is this reserved, enigmatic Wasp likely to follow Hizzoner's popular, *haimish* performance? Like Koch and the rest of a new breed of hardworking, idealistic, oddly asexual politicians, she remains a mystery to us all. And yet her pristine public image may be her greatest political asset—more than her accomplishments as City Council president or her stand on any given issue.

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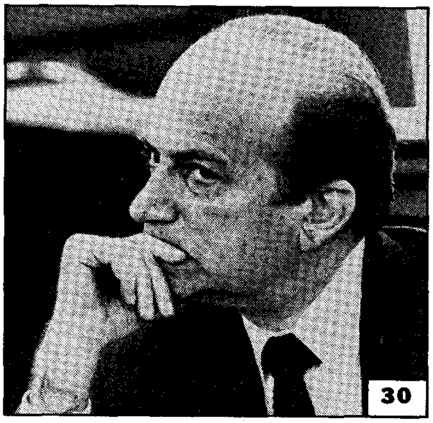
The Case Against Claus

By Lally Weymouth

Did Claus von Bulow inject his rich and beautiful wife, Sunny, with the insulin that sent her into an irreversible coma last year? Throughout the month of February, the prosecution has been unfolding an unexpectedly strong case against him. Highlighted here is the testimony from its star witnesses: Sunny's son, Alexander von Auersperg; her faithful maid; the family doctor; a phalanx of attending physicians; and—with a surprisingly compelling and provocative account—the other woman, Alexandra Isles.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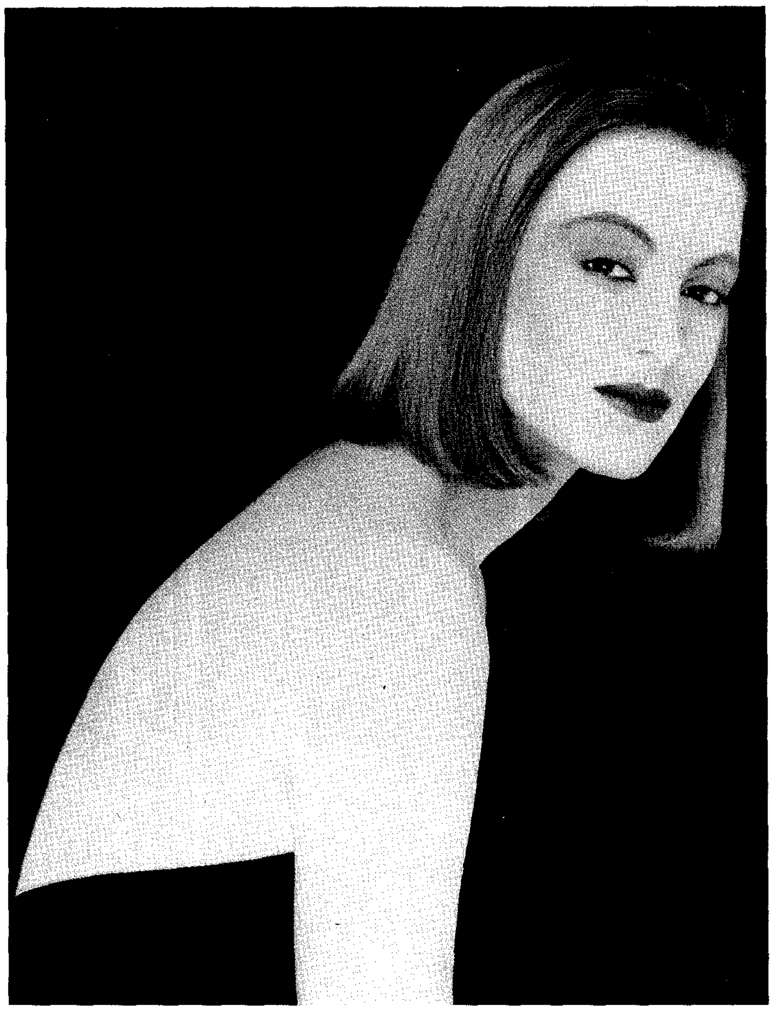

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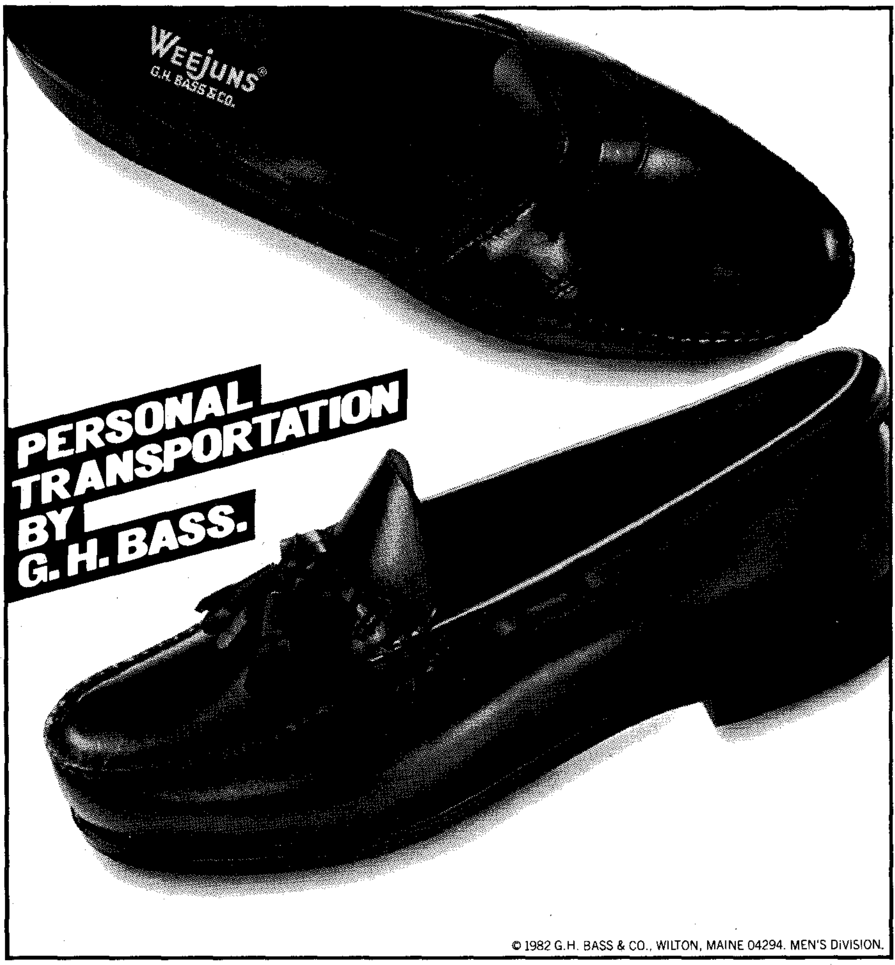

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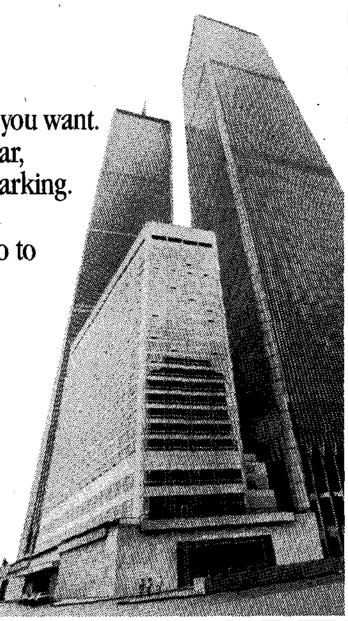


LETTERS

A Matter of Life and Death

"THE DEATH AND LIFE OF OWEN Thomas" [by Craig Unger, February 22] was an excellent mix of science and journalism. But I am disturbed by the cover line "A Medical Miracle." It is high time that events such as the one that saved Mr. Thomas's life be called what they are: scientific achievements. Bringing him back "from the dead" was as much a miracle as putting a man on the moon was a magic trick. Years of hard, often poorly funded basic research by hundreds of scientists went into Owen Thomas's recovery.

Kenneth Jon Rose
Manhattan

HOW GRATEFUL I AM TO LIVE IN A CITY where Owen Thomas can be brought back to life by a skilled team of selfless, dedicated doctors, asking no questions, expecting no rewards. How much happier I would be to know that the perpetrator of this senseless atrocity would be apprehended, convicted, and incarcerated for life. Should not the forces of justice work as expeditiously and selflessly as the forces of survival?

Emmett Davis
Manhattan

The Way It Is

RE "IS THIS THE FUTURE OF TV NEWS?" [by Desmond Smith, February 22]: *World News Tonight* is not the product of one mind or even two, but the product, instead, of a carefully built team of dedicated senior producers, field producers, editors, and engineers— to say nothing of correspondents—worldwide. To omit mention of their existence and importance does them and the broadcast team I head a profound disservice.

Jeff Gralnick
Executive producer
World News Tonight
Manhattan

IF MR. SMITH HAD PROBED A BIT, HE could have found many people in television who feel that the substance is being squeezed right out of TV news by the "techno-wizardry"; that on television the simplest innovation is seen as the work of genius because it is surrounded by so much mediocrity; that the evening news will always be a headline service because you can't deal with an idea in one minute and fifteen seconds. Mr. Smith never discussed what A.B.C. News

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, New York 10017.*

covers or why, nor how or *if* the technowizardry has improved the content of the news or given it more depth. His article was similar to his subject: not much thought, but it zipped right along.

Douglas Hand
Manhattan

WHEN, OH, WHEN WILL YOU FOLKS REwrite the obituaries you published with glee last spring when Dan Rather replaced Walter Cronkite on the *CBS Evening News*? Check the Nielsens. A.B.C. is running *third* in the current book, while C.B.S. has won the weekly nationals fourteen weeks in a row. And, no, it's not Dan's sweater, or new graphics, or new management that has kept us on top. We simply do a better job, day in and day out, than the other guys do.

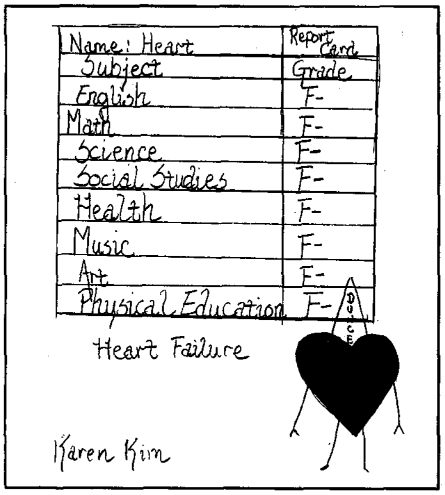
Alan Weisman
Associate producer, *CBS Evening News*
Manhattan

Editor's note: New York's story on Dan Rather actually ran on November 2, 1981. It was hardly an "obituary," but did quote Rather and others about the challenges he faced. Since then, the show has undergone many changes and its competitive position has improved.

Heart Beat

THE STUDENTS (AGES ELEVEN TO THIRteen) in my creative-writing class so heartily enjoyed your feature "Hearts" [February 15], they decided to create some of their own. Heartfelt thanks for the idea!

Susan Abrahams
Herricks Middle School
Albertson, N.Y.



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Heart Failure

Karen Kim

Crime Time

I READ WITH GREAT INTEREST YOUR FEBruary 8 issue on crime. Communities can do much to impact violence and

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crime in our neighborhoods. The Eisenhower Foundation for the Prevention of Violence is sponsoring a toll-free hot line (800-368-5664) Monday through Friday 9 A.M. to 5:30 P.M., Eastern time, that can assist people in organizing, provide crime-prevention tips, and put callers in touch with the many sources available on the national and local levels. I urge concerned citizens and interested organizations to call.

Milton S. Eisenhower
Chairman, Eisenhower Foundation
for the Prevention of Violence
Washington, D.C.

YOUR SECTION ON "DO-IT-YOURSELF PATROLS" ["Putting a Guard on the Block," by Randy Young] omitted the Auxiliary Police Program, which numbers 7,200 and has been around for three decades. This program, under the auspices of the Police Department and entirely manned by volunteers, provides a chance for private citizens to get involved with crime prevention.

Ann Nita Silverman
Manhattan

RE "THE ARTS OF SELF-DEFENSE" [by Ava Plakins and William Tifft]: Your authors are mistaken about the nonviolent nature of aikido. Aikido is not one martial art but a collection of them. Nilton Goshen aikido has a violent nature and teaches many of the offensive karate strikes.

Roger P. Boroson
West New York, N.J.

Ava Plakins and William Tifft reply: Our article did not maintain that aikido is nonviolent; it said, rather, that aikido "lacks a repertoire of offensive actions," a statement corroborated by the *Encyclopaedia Britannica* and amply borne out in interviews with taekwondo artist Richard Chun and kung fu specialist Alan Lee. *Defensive* moves, of course, need not be nonviolent.

IN HIS ARTICLE "KEEPING BAD GUYS OFF the Streets," Michael Kramer dismisses the death penalty when he states, "Perhaps the best reason for restoring the death penalty would be to make it clear once and for all that it isn't the answer." In the same article, however, he admits, "the problem is that there is no place to house even major criminals." Seems to me to be a simple case of problem and answer.

Brian Graifman
Manhattan

The Children's Hours

"A CHILD'S GARDEN OF COURSES" [BY Jane J. Young, February 15], while certainly helpful for a segment of our city's youth, ignored the after-school hours of the many young people with "special needs" and their parents. We at the 92nd Street Y are proud of our Arts and Recreation Center for Children With Learning Disabilities, a six-day-a-week after-school program specifically designed for children ages four to sixteen with minimal learning problems. A variety of courses, from sports and dance to art and photography, are conducted by specialists experienced in teaching these children. Classes are small (six to eight) and take place in a non-competitive, supportive atmosphere.

Bonnie Goldblatt
Director of special services
92nd Street Y.M.-Y.W.H.A.
Manhattan

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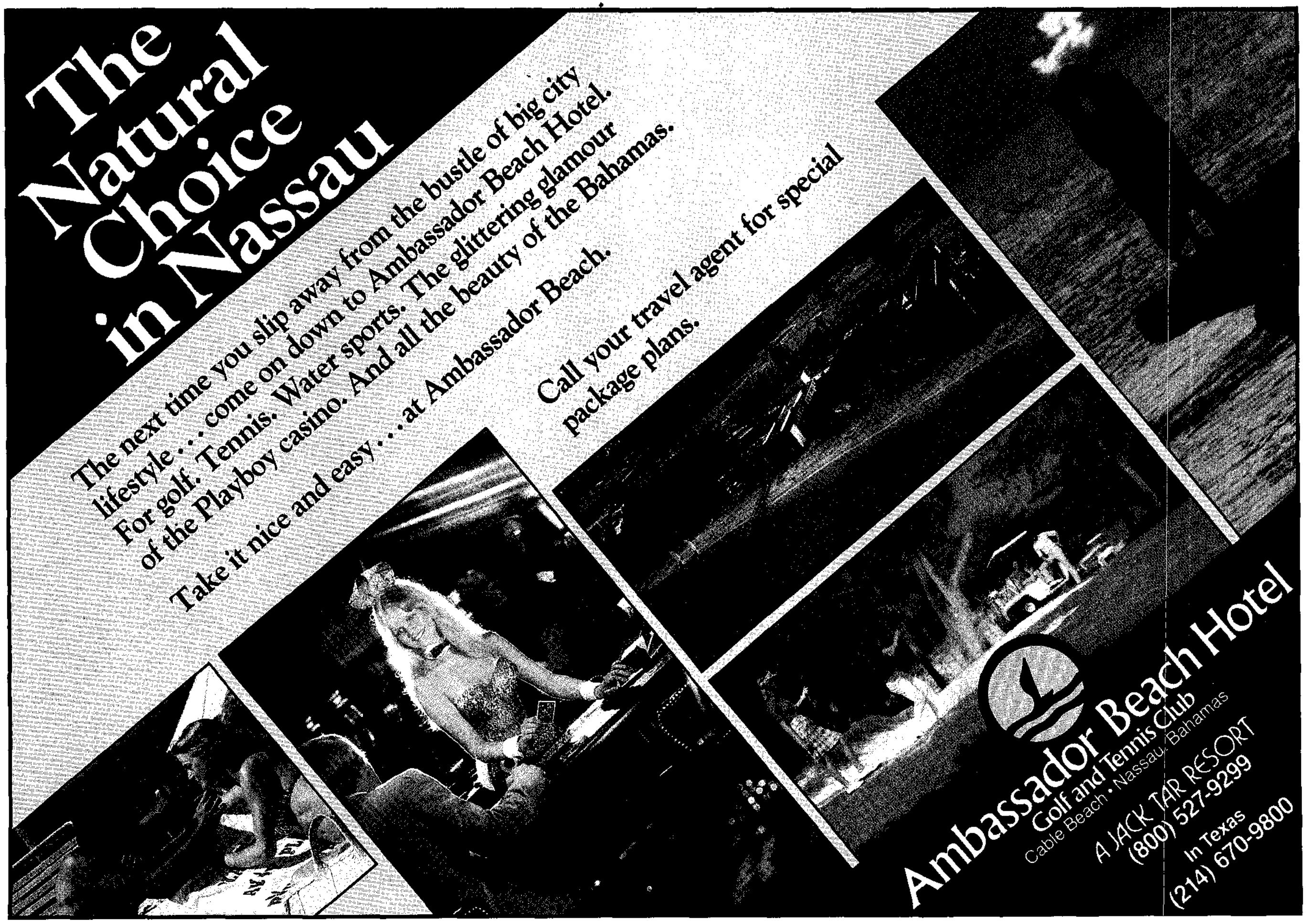
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INTELLIGENCER

Democratic Chairman's Airline Turns El Salvador Profit

WHILE DEMOCRATS ON CAPitol Hill are raising an outcry against U.S. military aid to El Salvador, their party's top official, Charles Manatt, is on the board of a company that's turning a profit from the Reagan administration's policies.

The Democratic National Committee chairman has served since 1979 as a $22,000-a-year director of Tiger International, whose Flying Tigers runs Metro International Airways.

Last month, Larry Birns, of the leftish Council on Hemispheric Affairs, spotted a Metro Boeing 747 loading up with Salvadoran troops at El Salvador's main airport. A military spokesman told *New York* that Metro ferried 900 soldiers to Fort Bragg, North Carolina, where they're said to be undergoing anti-guerrilla training. Democratic congressmen claim that some Salvadoran units have massacred civilians.

Manatt: *Tiger in his tank.*

Flying Tigers was paid $169,000 for its operation, and has received $93 million over the past year for other work for the Pentagon, said a Defense Department official.

Manatt didn't return *New York*'s calls, but a Democratic National Committee attorney, Mike Steed, said the official wasn't aware of the Fort Bragg flights, and will not quit his director's job. Added Steed, "There's no conflict, since neither the party nor Congress has taken any position on El Salvador."

Rich Paying Cash for Co-ops

DESPITE SKY-HIGH INTEREST rates, a wealthy "new breed" of buyer has begun to flood the Manhattan co-op market, according to a report by a leading real-estate firm.

Former homeowners and foreigners snapped up luxury co-ops at record rates last year, driving up average prices of high-end apartments by 21 percent, says the study by the Corcoran Group.

"Whereas in the past, high-end buyers were people who'd *just* made their money, now we're seeing individuals with tremendous cash reserves," said the firm's president, Barbara Corcoran. The study says that the average luxury-co-op buyer in the second half of last year had a net worth of $3.6 million and earned $328,400 annually.

This represents a stunning increase from the first half, when average net worth was $680,000 and income $141,700.

Interest rates recently have been lowering the prices of apartments in the under-$135,000 bracket—which last year, on average, rose about 12 percent.

"But at the top end, buyers pay cash," said Corcoran. "It used to be they'd put 80 percent down. Now it's 98 percent."

The Oscars: Keaton, Henry Fonda Favored

THOUGH PASSED OVER IN three recent award ceremonies (the Golden Globe, New York Film Critics Circle, and the National Society of Film Critics), Diane Keaton has emerged as an early favorite in the Oscars.

Keaton, Beatty: *In* Reds.

Keaton was tabbed Best Actress for her portrayal of Louise Bryant in *Reds* by five out of eight leading movie critics and industry reporters polled by *Film Comment* magazine for its annual Academy Awards predictions—which will be published in its March-April issue. The critics' past predictions have been almost 100 percent accurate.

"Technically, she's being considered for her performance in *Reds,* but obviously it's her work in *Shoot the Moon* that the panel thinks will tip the balance to her," said one industry insider. Meryl Streep, who is considered Keaton's chief rival, got three of the *Film Comment* panelists' votes.

Predictably, all eight of the seers picked Henry Fonda as Best Actor for *On Golden Pond.* And six of the eight think Warren Beatty's lavish—and extremely expensive—*Reds* will earn him Best Director.

Best Picture, however, had the panel in unusual disarray. The eight unanimously tipped *Ordinary People* in this category in 1981 and *Kramer vs. Kramer* in 1980. But this year, four went for *Reds,* two for *Chariots of Fire*—and two for *On Golden Pond.*

Waldheim's Housecleaning Irks Successor

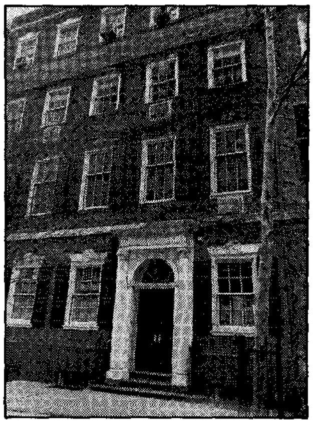
A FRIENDLY AGREEMENT BEtween outgoing United Nations Secretary-General Kurt Waldheim and his successor has ballooned into what one U.N. official is calling a "disaster."

Waldheim had the go-ahead from current secretary-general Javier Pérez de Cuéllar to buy furnishings to which he'd gotten "especially attached" during a decade at the U.N. official residence on Sutton Place.

Problems arose, claimed one source, when "there was confusion over which furnishings belonged to the U.N." An inventory was finally agreed on—and Waldheim promptly said he'd buy most of it.

"He even bought the Tiffany silverware. The house is quite empty," lamented de Cuéllar's deputy, Emilio de Olivares. "Mrs. Pérez de Cuéllar is going crazy."

But it won't happen again. "We now have a full list of what belongs to the U.N.," de Olivares said. "Furniture given to the residence will have little plaques."



Empty: *Official residence.*

BY SHARON CHURCHER

Photographs: top, Roger Watts/Uniphoto; bottom, Carrie Boretz.

Queens Wants Nancy's Gowns

NANCY REAGAN'S CAST-OFF designer frocks are suddenly in hot demand by fashion museums, among them New York's ultra-contemporary P.S.1.

"I would be happy for anything—these clothes would give us high visibility," said Hollywood DiRusso, fashion curator at the Long Island City headquarters of P.S.1, which wants the frocks for a fall exhibition. "Mrs. Reagan could loan a lot of these old dresses out and show her intentions are honorable."

Hot item: *Borrowed dress.*

The First Lady recently took some heat when she disclosed that she was borrowing duds from top designers and was then donating them to twelve designated museums.

From now on, the twelve will get outfits she *bought*—and at least eleven other museums, including P.S.1, have put in requests for this stuff.

The White House has yet to respond, but P.S.1 is already planning: With its federal funding slashed, it will have to seek other sources for the $10,000 it estimates will be necessary to install the show.

"We'll ask the private sector for the money, just like President Reagan told us to," said P.S.1 program director Ron Lynch.

Anteaters Get the Boot

WILDLIFE PROTECTIONISTS claim the cowboy-boot craze is endangering that cute, if somewhat obscure, critter the pangolin.

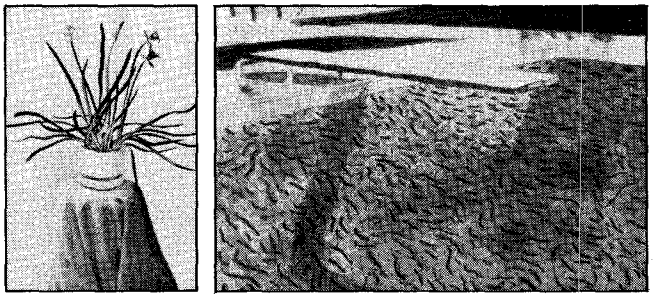
A foot-long scaly anteater, the pangolin has a diamond-patterned hide that's much sought after for cowboy boots, which retail for up to $1,000 a pair.

Imports of the skins into the United States have spiraled from zero in 1977 to 31,000 in 1980. Since the pangolin is listed as a protected species under an international-trade convention, shipments of its skins must be accompanied by a special permit. "But a lot of the permits list the skins as Japanese pangolin, and Japanese pangolin aren't protected, because there's no such animal," charged Phoebe Wray, of the Center for Action on Endangered Species.

Wray's center, fearing the pangolin may become extinct, is asking American boot-makers to use another hide. So far, the effort's been to no avail.

"We're very careful. And our skins are approved by the U.S. government," said Bill Powers, vice-president of Fort Worth's Justin Boot. "When you buy the pangolin, it's dead and gone as far as we're concerned."

Hockneys Held Hostage



Disputed: *David Hockney's* Potted Daffodils *and* Pool I.

CELEBRITY PSYCHIATRIST Stuart Berger finally has a Hockney on his wall—no thanks to his old pal Leonard Bernstein. According to Berger, he and Bernstein teamed up in 1980 to buy the artist's *Potted Daffodils* and *Pool I.*

"We decided we'd each take one, then switch every six months," Berger told *New York.* But Bernstein kept both, one for his Connecticut house, one for his Dakota apartment. "He keeps it in his studio and watches my Hockney while he composes," Berger complained. Last week, after *New York* called Bernstein's office, one of the works was delivered to Berger. Said a Bernstein assistant, "Dr. Berger didn't pay his half until last October."

Did Koch Hoodwink Fink?

DID STANLEY FINK ENDORSE Mayor Koch for governor recently, or did Koch just make it look that way?

Staffers for the speaker of the State Assembly say Koch had Fink to breakfast at Gracie Mansion two days before he announced his gubernatorial bid. Then, a story somehow found its way into an upstate edition of the New York *Times* that implied that at the breakfast the Brooklyn Democrat had urged Koch to run.

"Stan never urged him to run. The issue was never raised," an aide contended. "The whole meeting was a sucker job by Koch."

A Koch aide claimed the mayor asked Fink if he thought he would be an "effective" governor. "Fink said if that was his concern, by all means he should run."

Fink will probably give an endorsement after the legislative session ends, in June, and insiders predict he'll go for Koch.

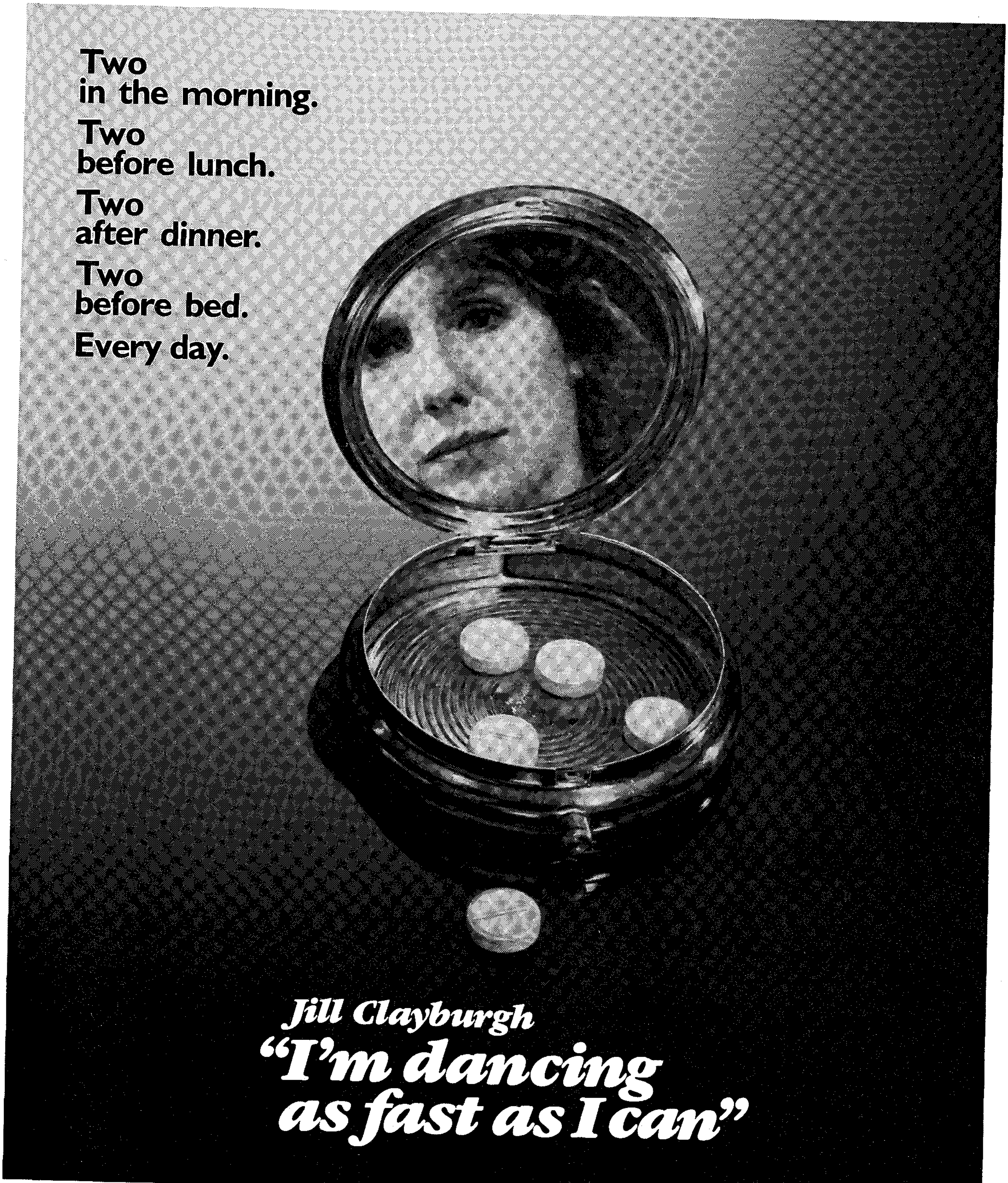
Movie Notes From All Over

PARAMOUNT, WHICH BATtled publicly with director Francis Coppola and then didn't distribute his *One From the Heart,* is embarking on another excursion into fantasyland with the controversial filmmaker. The studio revealed last week that Coppola expects to have a new version of, yes, *Peter Pan* in production by the end of the year. Paramount, which owns the screen rights to the J. M. Barrie classic, will be the distributor. "There's no parallel to *One From the Heart,* which was never Paramount's production," insisted an industry source.

Pricey: Annie, *the movie.*

"On this one, they call the shots." . . . Will *Annie* become the most costly movie in Hollywood history, beating out *Star Trek* ($44 million)? One insider claims the Columbia musical will have run up a cool $52 million by the time it has its May premiere. *Annie* lyricist Martin Charnin says he's heard it's more like $45-million: "Whatever had to be spent could be spent." An *Annie* spokesman said the cost will be $39 million—and, anyway, no one at Columbia is worried. Exhibitors, expecting the picture to be a huge draw, are said to be willing to accept 20 percent of the box-office receipts from Columbia rather than the usual 30.

Photographs: top right, courtesy André Emmerich Gallery; center, Penelope Breese/Gamma-Liaison.


Two
in the morning.
Two
before lunch.
Two
after dinner.
Two
before bed.
Every day.
Jill Clayburgh
"I'm dancing as fast as I can"

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On Madison Avenue/Bernice Kanner

THE STRANGE CASE OF MARIE LUISI

Group portrait: *J. Walter Thompson executives last year. Johnston and Luisi are circled.*

Trouble at Thompson

THIS IS A STORY OF THE BIGGEST SCANDAL ever to hit the advertising world. It involves the second-largest advertising agency in America, one noted for its feverish pursuit of profits. It is a story of $24.5 million of phantom money and months of secret negotiations and unreported deals.

The U.S. attorney's office and the Securities and Exchange Commission have looked into the case, and it may prompt angry stockholders to cry securities fraud or to sue over wasted corporate assets.

It is also the story of a fascinating woman executive, Marie Luisi, who rose from the working-class streets of Brooklyn to become one of the highest-ranked and most powerful officers of a giant company.

The tale turns on the mysterious world of advertising syndication. On February 16, the J.W.T. Group, parent corporation to J. Walter Thompson, announced that it was writing off $18 million, more than any ad agency had ever written off before. The revenue, says J.W.T., was fictitiously entered into the corporate books by J. Walter Thompson's TV-syndication unit. Two days later, J.W.T. found that another bogus $6.5 million had been entered into the ledgers in the fourth quarter.

The news rocked the advertising industry and stunned employees of the big agency. People took to calling the unraveling story "the Donny and Marie show," in reference to J.W.T. Group chairman Don Johnston and Luisi, who, until two weeks before, was a top executive there. She was a senior vice-president about to be named executive vice-president, a member of the U.S. board, and head of J.W.T.'s mammoth spot-TV buying unit, its eighteen-member syndication unit, and its unit experimenting with cable TV.

Nowhere in its releases did J.W.T. mention Luisi, but its accusatory finger is pointed right at her. The entries, after all, were coming from her department—barter syndication, perhaps the murkiest operation in advertising.

Follow closely for a bit: Say J.W.T. Syndication orders up some television programming, perhaps a nature show such as its *World of Survival,* or a mystery series like *Tales of the Unexpected.* It spends real dollars to acquire the program, then "sells" the show, principally to independent stations across the country, which usually pay not in cash but in time. More specifically, they pay in gross rating points, or units of audience size, which are converted into advertising time. The agency uses the time for commercials, perhaps for Close-Up toothpaste, Ray-Ban sunglasses, Kodak cameras—or it banks the time for later use. When an advertiser such as Burger King or Scott Paper buys the time from the agency, the revenues are recouped.

Sometime in early February, Luisi recognized that an investigation had discovered the shortfall and tied her to it. She hired Ivan S. Fisher, who had represented prison author Jack Henry Abbott, reputed narcotics kingpin Vincent Papa, and former Franklin National Bank financier Michele Sindona. On Fisher's advice, she left the agency—J.W.T. claims she took records about her unit's activities with her—and holed up incommunicado. She was relieved of her duties and suspended without pay.

The company says most of the money is gone, as worthless as expired options, and that in fact much of it never existed; Fisher insists that the money can be produced. J.W.T. says the unit inflated revenues to match robust projections—that in four years it booked $29.3 million, of which less than 20 percent was real; Fisher says the projections were met and that to Luisi's knowledge not one fraudulent number was ever entered.

This disagreement is the central but certainly not sole mystery in a story that is still unfolding. Others are: Why would the 46-year-old Luisi, a warm, vivacious, well-liked, and highly respected executive, risk everything in a scam that appears not to have netted her a dime? How could such a low-tech person mastermind such fictions, or, conversely, how could such a hands-on manager not notice if someone else had? To what extent was the department's second-in-command, senior vice-president Michael Tremper, involved, and why did he agree to talk in return for legal fees, six months' severance, and indemnity from the agency? How could nonexistent revenues have gone undetected for years by internal auditors and longtime outside accountants Price Waterhouse—and then suddenly come to light? Is there more to the story?

Luisi, through her attorney, claims that the bank was brimming, that credits for unused time—many with expiration dates—had piled up, and that she had red-flagged this situation to management many times. J.W.T.'s attorneys claim that the bank was full of expired chits and phony deposits, that stations hadn't actually traded nearly that much time for J.W.T. programs. What's more, say the lawyers, unused time had been improperly reported as cash from advertisers.

The theory being talked around is that

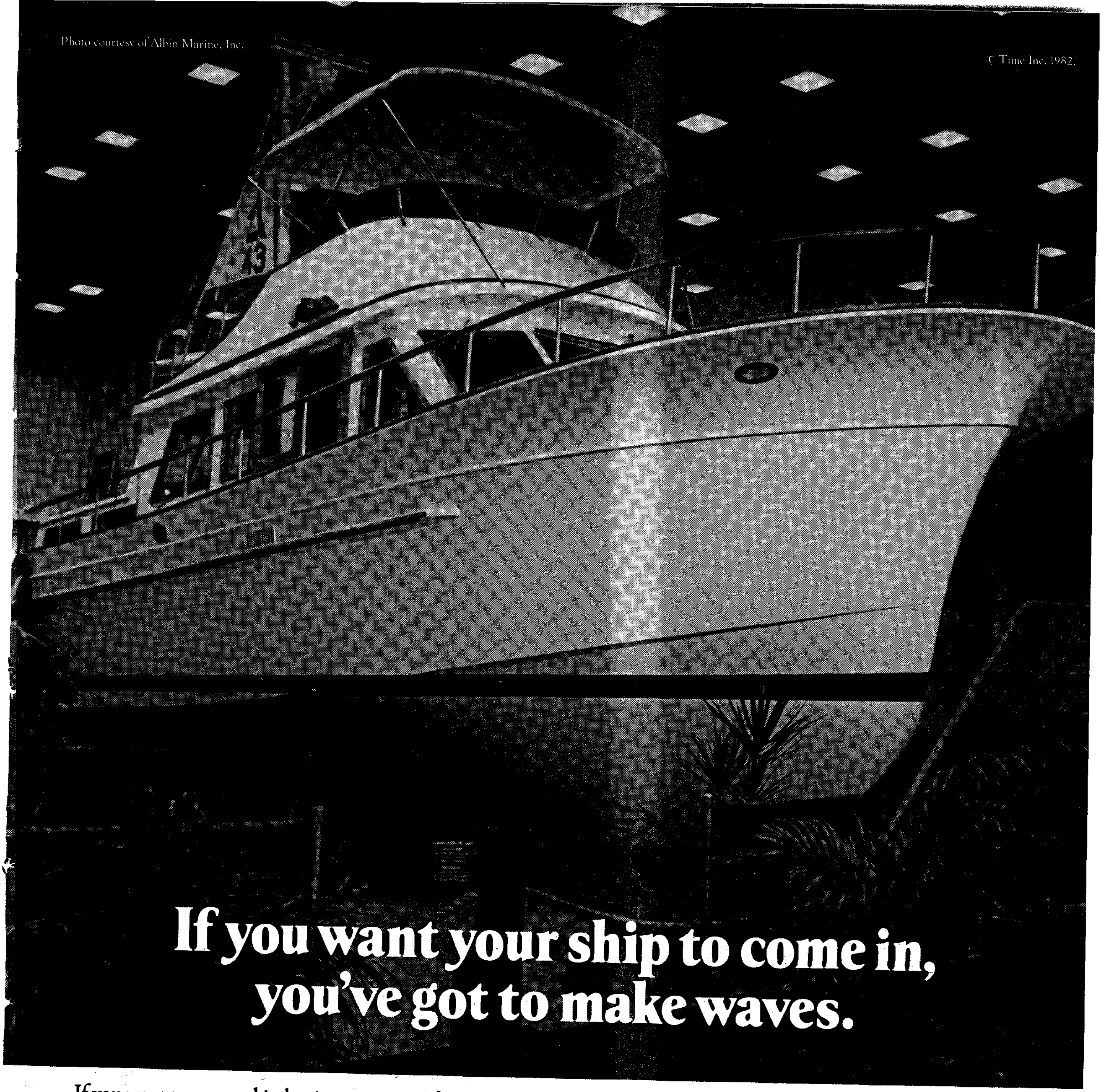

Photo courtesy of Albin Marine, Inc.

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If you want to succeed in business, you're the one who has to make the splash.

You need to jump in with all the energy, smarts, guts, and ambition you've got.

Yes, *ambition*. Now it's out in the open. You don't have to hide it behind a humble mask and a gray flannel suit anymore.

If your ambition has *you* out on the fast track, your business reading naturally starts with FORTUNE.

After all, you're competing with the best and the brightest. You need all the help you can get.

That's FORTUNE. For over 50 years, it's been the authority, the horse's mouth, the one you rely on when you can't afford a wrong decision.

It's where you go when you want to get a vital couple of steps on the competition—in everything from management and marketing to technology and the economy.

It's how to make it—and how to keep it.

Which is why FORTUNE's the only way to go when you want to advertise to the fast-track people.

FORTUNE

How to succeed.

J.W.T. Syndication shelled out money to buy programs—about $30 million in all—figuring it could make all those dollars back and then some. But the stations didn't buy, at least not at the frenzied pace the unit expected. What was the profit center to do? Would management understand that recouping those up-front costs didn't happen overnight? It might take months. Surely, by then other stations would want the programs. Admitting things were not as rosy as forecast wouldn't go over well in the profit-is-king halls of J. Walter Thompson—it would queer the unit's sweet deal, a laissez-faire, let-me-spend-freely-and-I'll-make-you-money kind of arrangement. So why not "book the budget" and mask the shortfalls? Why not stall and hope for the best?

I presented this scenario to Fisher over the phone and heard Luisi's voice in the background. "A fairy tale," she told him. In the days right after the initial announcement, I spoke with Luisi, whom I'd known for years and with whom I had recently discussed doing a TV show. She promised me a story that would "blow the top off J.W.T." But then her unlisted phone number was hooked round the clock to an answering machine. Once, a woman identifying herself only as a neighbor called back to read a note from Luisi repeating her intention and apologizing for the delay.

Fisher does all her talking now, and he insisted that "if someone else changed those numbers it was done without Luisi's knowledge." Two days before that, over drinks at the Brasserie, he'd said, "Marie doesn't know, doesn't care, and never bothered about the numbers. Revenue figures for her unit were posted elsewhere. It simply was not her job." He will not guess who posted them or where the "error" occurred. Everyone interprets the value of gross rating points differently, he suggests.

J.W.T. claims it has made no accusations. "What we've said is that Marie had management responsibility for her department the way I have responsibility for mine," says Steve Salorio, J.W.T. chief counsel. "If something goes wrong, far enough wrong, I can get fired for it, even if I didn't do it or know about it." As part of its initial investigation, J.W.T. quizzed 34 employees and ex-employees, and "when we asked her as head of the unit what had gone wrong, she absented herself, hired a criminal lawyer, and became unavailable to us ever since."

Luisi started at Thompson as Marie Grace Barbato, seventeen, and right out of Bay Ridge High School, an Arista Honor Society member who was attending night school at Hunter and New York University. She advanced through tedious media-research, time-buying, and media-planning jobs. She left the agency twice, once to open a media-buying service with two other former Thompson employees, and once to become a media supervisor at Doyle Dane Bernbach. Eighteen years ago, she returned, and in 1970 she was elected one of the agency's few female vice-presidents. Seven years later, "senior" was added to the title, and in April 1980 she became the first company woman named to the board.

The promotions were rewards for hard work. Work seems to be Luisi's vocation and avocation, or at least the one subject on which she has always readily talked. I knew she had a family and homes in New York and Southampton, but she never spoke of them. I have since learned that Michael, her husband of 21 years, is a theatrical manager and that the child is a teenage son, also named Michael. Friends of a dozen years confess that they know even less about her private life.

J.W.T.'s outside counsel, Breed, Abbot & Morgan, has authorized an investigation to poke into that personal life, to make sure none of the $24.5 million landed in her bank account. At this point, no one believes it did. "We love Marie and find all of this very painful," admits Burt Manning, chairman of the U.S. agency. Unofficially, Thompson executives believe Luisi may have acted not just to protect her virtually autonomous way of doing business but to protect her exalted job itself. She made over $100,000 a year in salary, plus a bonus that depended in part on how her unit performed. One explanation is that she was glory building to ensure an even more attractive future. J.W.T. had all but given the go-ahead for Atrium, an independent subsidiary that would have syndicated programs primarily for cash. Luisi was to have been its president.

In a sense, the state of the economy led to the investigation that ultimately exposed the alleged scam. It could have gone undetected for years more. There had been virtually no checks on the unit's computer system. A string of financial guys who at best had dozed over the numbers had left earlier. Herbert Eames, executive vice-president and chief financial officer, came on board in 1980. Last May, under his direction, the corporate-finance department took over responsibility for the U.S. agency's books.

At the same time, J.W.T. was struggling with a cash-flow problem. High interest rates were prompting clients to hold on to money longer and pay their bills later, and J.W.T. had to borrow heavily, at top dollar, to pay for advertising time and space. In addition, the company was moving from one midtown office building to another. The new financial team was hard-pressed to come up with cash and began scouring the books. It happened upon the syndication unit, which should have been kicking in bucks, but the revenue was nowhere to be found.

The investigation began heating up in December. In late January, the agency struck a deal with Michael Tremper, a modest 42-year-old man who started at Thompson 22 years ago in the finance department, moved to the billing department and later to syndication. "He agreed to give us his full cooperation in investigating the problem," says Salorio. J.W.T. hoped to discover how the finagling had occurred and reconstruct its records for the past four years.

His attorney, Robert S. Cohen, says Tremper has been "a loyal and concerned employee of J.W.T. for his entire adult life" and that he is "absolutely free of any wrongdoing." It is "his hope that he can in some way assist J.W.T. in getting to the bottom of this financial problem." When asked if Tremper had seen the numbers before, or if this was all a sudden mystery, Cohen said, "That's about as far as we're going to go in *New York* Magazine."

Throughout the inquiry, says Fisher, Luisi believed that once the mystery of the computer entries was solved, all would be well. "I told her Atrium would be the clue: 'If they say it's a go, you've got no problems. If not, you've got to come see me.' " Luisi chose Fisher because she had been considering having him star in a show she was planning. She doesn't view him as strictly a criminal lawyer. When the J.W.T. executives wavered on Atrium, Fisher warned Luisi that "this is a witch-hunt and they're after you. It's time to pull off the gloves. They want your head." He urged her to leave the agency.

Here Fisher's account diverges markedly from J.W.T.'s. The lawyers met, and Fisher says he learned that the company would almost certainly file a restatement of earnings with the S.E.C. In that event, the likelihood of Luisi's survival at J.W.T. would be slim. In fact, Fisher says, he learned she was to be fired. Salorio says the company didn't know then the extent of the inflated entries and whether it would have to re-file. Salorio insists that Fisher came looking for a deal similar to the one the agency had made with Tremper, and that because she was a senior officer, J.W.T. wasn't buying. Fisher says he wanted a deal in which Luisi would satisfy the agency that there were no bogus sales, avoid a restatement, "and then we'll talk about the future. But they cut me short."

He asked that Luisi be given a chance to prove that the time-bank credits were as good as cash, and promised that in a month she could materialize at least $10.75 million. He said she had assurances from at least three stations confirming their oral agreements with her to extend their contracts. Because they're confidential he won't name the stations. Again J.W.T. wasn't buying. "Knowing what we did, we weren't going to turn her loose," says Salorio. "Don't forget, she walked, and would only talk to us through her lawyer. We would have been irresponsible, and we have a fiduciary responsibility."

J.W.T. management didn't share Luisi's optimism. For one thing, at that point the agency had a smattering of audit confirmations of its own—letters from stations, some in impressive detail, insisting that they owed nothing. J.W.T. sent out 600 such queries and has received back nearly 200. About 25 percent of those returned, including one from WPIX, in New York, corroborate Luisi's accounting. As such a good customer—J.W.T. spent $300 million on spot TV time last year—it could have gone to the stations and sweet-talked or strong-armed them into honoring lapsed contracts or even offering extra time, say, in return for other media buys.

"We don't think Luisi could have materialized the time without the use of tactics we'd find completely unacceptable," says Salorio. But Fisher scoffs, saying that such "sensitivity" comes late to an agency that no doubt has often taken advantage of its buying clout, albeit subtly. "What do they think has been going on for the past ten years?" asks Fisher. The Television Bureau of Advertising has long railed against barter syndication, arguing that giant agencies have traditionally pressured stations into buying shoddy programming. Now, spurred by the J.W.T. case, it is seeking a way to halt the practice.

Such a ruling could be the most important result of the case. There are other results, of course. J.W.T. has been wounded, but looks as if it will recover. When the final figures are in, the write-off should cut 1981 profits 60 to 75 percent and retroactively erase a total of about $2.5 million from the bottom lines of the last three years. The stock, which traded for around $21 before the news, slumped to below $17 last week. The scandal "will hurt the company's image badly, and some people may see this as a blot on Don Johnston's administration," says Fred Anschel, an analyst at Dean Witter Reynolds. "But time will repair the damage, and within a year the stock should bounce back." J.W.T. has instituted financial controls to ensure that nothing similar ever happens again.

As for Luisi, her friends warn not to count her out. Fisher says the "godmother," as he calls Luisi, has received several job offers—from producers, film companies, and a syndication company. "Marie will be cleared," he vows. "I'll make certain that the people truly responsible are exposed. She's being hung for others' sins." ▬

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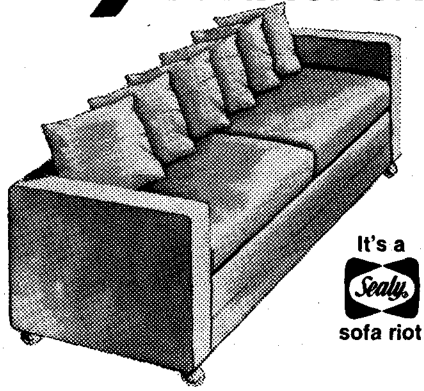

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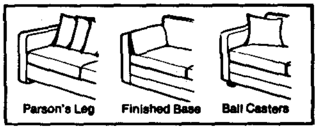

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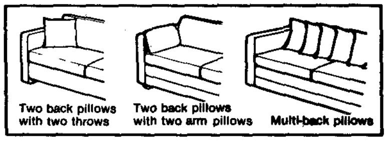
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The City's New Squeeze

NOT ONLY WILL NEW YORK CITY BALANCE its budget in the current fiscal year, it's actually running a $245-million surplus. But the city's financial crisis is about to flare up again just as Mayor Koch has announced he is running for governor.

The mayor's budget for fiscal 1983, which takes effect July 1, projects a deficit of $854 million. And that number could go much higher, depending mostly on the settlements the city reaches with its labor unions later this year. The way the mayor plans to bridge the gap involves a lot of ifs.

"The major elements of the mayor's program are simply beyond the city's control," says Comer Coppie, executive director of the state's Financial Control Board, which must approve all city financial plans and wage settlements. "The mayor has made it clear that he can and will influence the outcome. But it's conceivable that later this year we'll find ourselves where the kinds of commitments the city hopes for are simply not forthcoming.

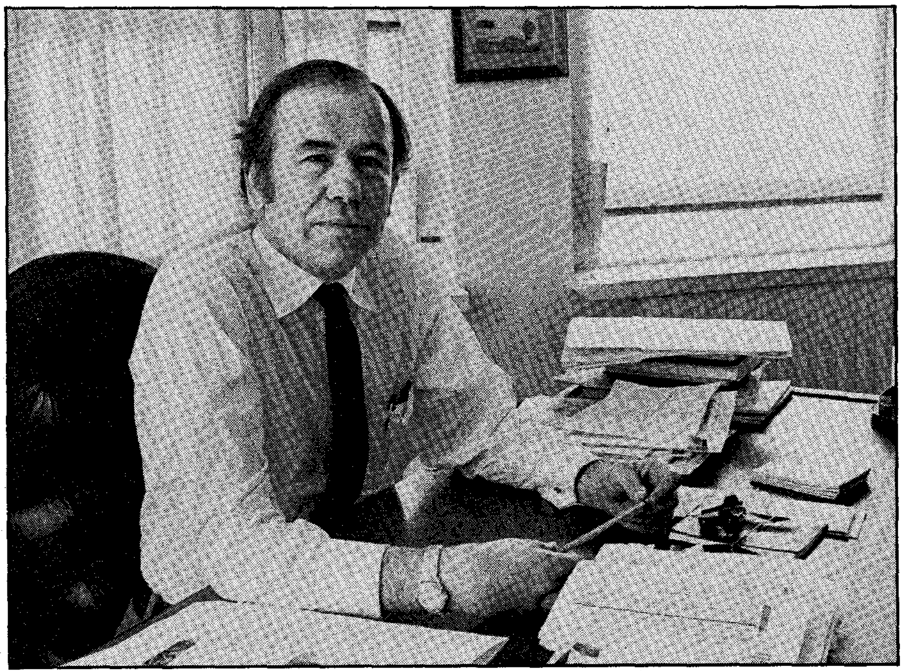
"When you start with a gap of over $850 million, before you even have the results of the labor settlements—which might well be higher than anyone now expects—you can see why we're concerned," he adds, sitting over piles of reports in a nondescript corner office in a downtown city building.

Coppie and the control board recently approved the mayor's budget, but not before Koch agreed to cut $75 million more—primarily by eliminating 4,300 city employees through attrition—if and when necessary. And that may be just the start of a new round of slashes and layoffs, unless events turn out the way the mayor optimistically expects.

Coppie and the control board are anything but optimistic. After the budget was approved, Coppie said ominously that New York City "has not had to face challenges of such magnitude in over half a decade." He also said that "if circumstances beyond the city's control are significantly unfavorable, the city in the near future may be forced to substantially restructure its management systems and to reduce its labor force, service mix, and capital and financing programs."

I met with Coppie last week and asked him to elaborate on his concerns. He said that the main problem with the fiscal-1983 budget is that it depends to a large degree on what happens in Albany, which is being asked both to pick up $290 million in city costs and to approve a number of new city tax measures. The mayor wants the state to take over a large part of New York City's costs for Medicaid and some other programs. The state, however, is facing budget problems of its own. "And who knows what the state will do for the city in an election year?," Coppie asks.

Another important unknown is the outcome of the current budget debate in Washington. New York City could end up losing a big chunk of federal revenues.



Coppie: *"The major elements of the mayor's program are simply beyond the city's control."*

The national recession has begun to hit New York City, and current tax-revenue projections may be undermined if the economy doesn't get better fast. "As the economy of the city becomes increasingly service-oriented it's not recession-proof, but it doesn't get hit by the recession in the same way it used to," says Coppie. Nevertheless, retail sales in the city are expected to increase by only 6 percent this year. Last year they were up 16 percent.

The mayor's biggest and most dubious assumption is that the upcoming round of negotiations with the city's unions will lead to an increase in labor costs of only 3 percent. Coppie points out that two years ago these costs increased over 8 percent, following a 4 percent hike in 1978 and no increase in 1976, when the city's financial situation was at its worst. Coppie and the control board predict that the settlements could cost $258 million more than the mayor projects.

In the past, the city's unions agreed to small gains under the pressure of the fiscal crisis. And they indicated explicitly that they expected future gains to compensate for their moderation. Without a severe crisis atmosphere, it will be hard for the mayor to persuade the unions to settle for the amounts he's planning on.

At the same time, the mayor can't paint a very bleak picture without suggesting that the city is far worse off than most citizens believe. And he doesn't want to do that when he's running for governor. Some critics already see Koch as bailing out of his job as mayor just when the situation in New York is deteriorating again.

Coppie has only the highest praise for Koch. "One of the strongest things New York City has going for it is the mayor's leadership and his determination to stay on top of this problem," he says.

So if the mayor has been so strong, what happens when he becomes governor? The executive director of the control board, who doesn't get involved in politics, is cautious on that one. He points out that President Reagan's proposal to shift programs to the states—the so-called New Federalism—will make New York City much more dependent on Albany, suggesting that as governor, Koch could be very helpful. "What's

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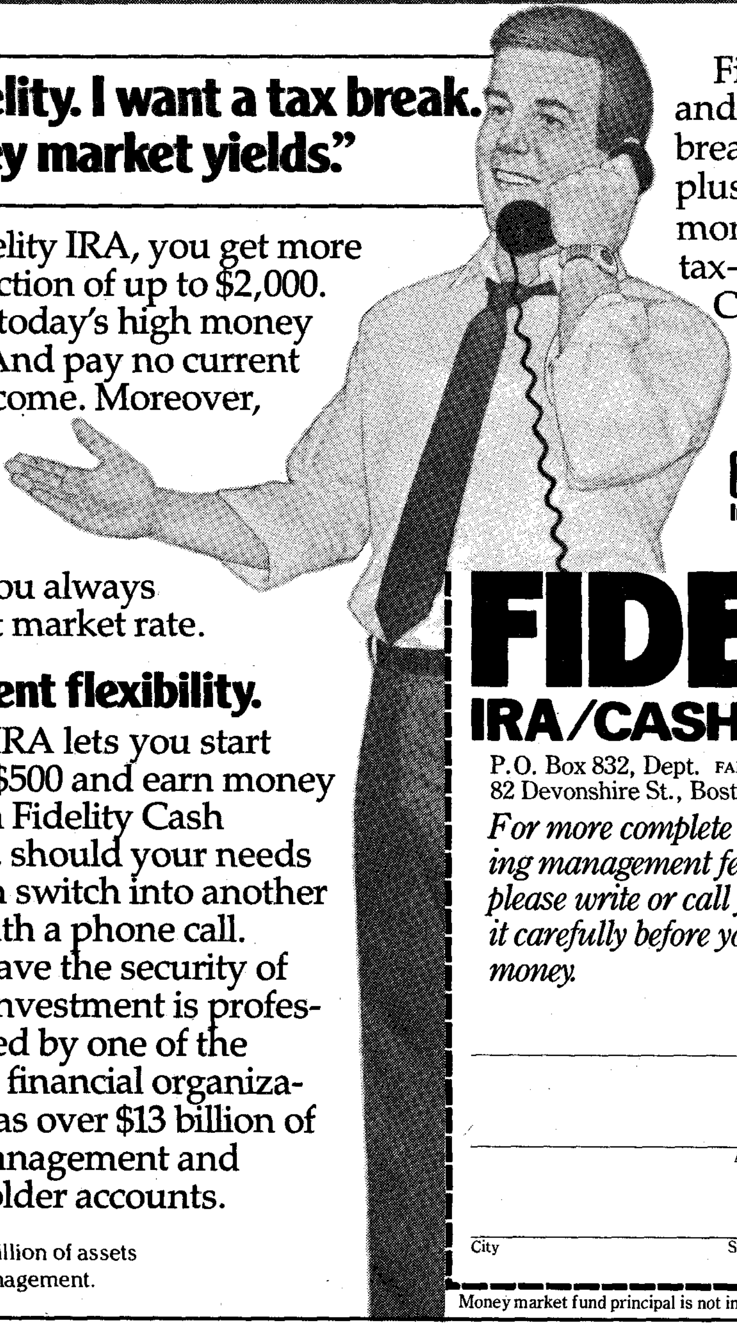

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absolutely critical is that we continue to have strong leadership in Albany that is responsive to urban needs," Coppie says.

But before Koch makes it to the governorship, he will have to go through another grueling round of cuts and negotiations, both with unions and with the State Legislature—all this while he wages his campaign. The mayor will soon have to submit documents to the control board outlining the city's financial plan for the next four years. He will also have to get approval for his union wage settlements. Meanwhile, the budget debates in both Albany and Washington may remain unresolved until late in the year. The city's final budget will await settlement of the state's and nation's budgets, which may not be passed before Election Day.

New York City must find a way to balance its budget consistently, without having to scramble for funds each year, if it is to return to the capital markets in coming years, observes Coppie. The city still carries one of the lowest ratings from Standard & Poor's; Moody's Investor Services rates it poorly, too.

"It is absolutely critical that New York get back into the marketplace, and it will need investment-grade ratings from both ratings services," he says. "First it must show that it can balance the budget on a recurring basis without cutting services too much."

The city recently drew on its last $300-million in federal loan guarantees to back an issue of bonds sold to the union pension funds. And Washington is not likely to provide any more direct assistance in the future.

Until fiscal 1985, long-term city financing will continue to be taken care of primarily by the Municipal Assistance Corporation; in fiscal 1986, the city will once again be on its own, and by current projections it will have to borrow $1.1-billion in the bond markets.

Coppie, who was budget director for the District of Columbia before he took his present job, in 1978, believes the city shouldn't keep balancing its budget by improvising each year but should instead pursue a program of "structural reform" that determines which programs to keep and which to shed. Reductions in the number of city employees, he believes, should also be based on specific goals.

"I don't want the city to find itself somewhere down the road where it suddenly has to lay off employees," he says. "The more strategic approach would be to establish some prudent employment targets and through a process of attrition bring the size of the labor force down to some smaller level. I don't have the authority to impose that. I can only point it out."

Despite the coming crunch, the director of the control board doesn't expect to see a repeat of the 1975–76 crisis. "At that time you had not only a budget out of balance but a large short-term debt that couldn't be paid for. Now we're running a surplus in the current year, and now short-term financing is used only for seasonal purposes, not for balancing the budget. The city is audited today, and you have a financial-control board. There's just too much machinery in place to have a repeat of what happened in the seventies."

Things may not be as bad as then, but the city is nevertheless heading toward a crisis that will be more serious than most of us realize.

The city's financial progress up to now has been better than expected. The main reason is that New York has had some lucky breaks. The obvious cuts were made. In addition, inflation and the city's economic improvement boosted tax receipts, while city costs grew more slowly—mainly due to moderate wage settlements. But where, in the future, will that margin of security come from to allow the city to keep balancing its budget without resorting to cuts, cuts, and more cuts? "That," says Coppie, "is the $64 question." ■

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By tom kleiner

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IN AND AROUND TOWN

By Ruth Gilbert

March 1 through 10

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10			

Something to sing about: From France, Enrico Macias is at the Felt Forum March 6 and 7; legendary "street singer" Arthur Tracy appears at the Cookery through March 27; Paul Anka entertains at the Westbury Music Fair March 5 through 14; and Spanish Harlem's own Jose Feliciano plays the Beacon Theatre March 5.

Donny as Johnny

Donny Osmond (left) plays an American jockey in England in George M. Cohan's *Little Johnny Jones.* You probably weren't around for the show's first run, in 1904, but two of its songs will sound very familiar—"Yankee Doodle Dandy" and "Give My Regards to Broadway." In previews now at the Alvin.

Magical Flute

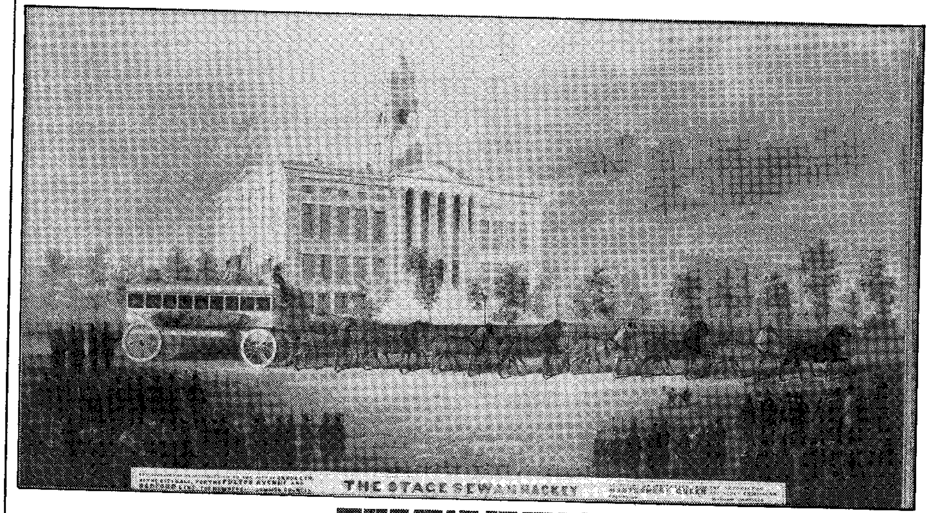
Paula Robison (above) will play Leon Kirchner's *Music for Flute and Orchestra* when it receives its Carnegie Hall premiere, March 7. Michael Tilson Thomas conducts the American Symphony Orchestra.

Vive la Francis

Connie Francis (below), more glamorous than ever, continues her return to the limelight by giving her first New York City concert in fifteen years, at Avery Fisher Hall March 6. A 24-piece orchestra backs her up.

An Unhappy Woman

Jill Clayburgh (below) stars in *I'm Dancing as Fast as I Can* as a Valium-addicted TV producer who gets committed to a mental institution. Nicol Williamson co-stars. Opens March 5 at the Festival and Loews Tower East.



THE WAY IT WAS

"Brooklyn Before the Bridge," an exhibit of 60 oil paintings at the Brooklyn Museum, offers the most enchanting views of America's third-largest city in the eighteenth and nineteenth centuries. *The Stage Sewanhackey, 1852* (above), painted by Henry Boesé, shows a new transit system in front of Borough (née City) Hall 130 years ago. Through May 31.

Photographs: top, Martha Swope; center, Christian Steiner; center right, Ken Howard.

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Center stage: *Now that Ed Koch is seeking the governorship, Carol Bellamy may well become New York City's most powerful politician.*

The Woman Who Would Be Mayor

By Joe Klein

SEVERAL DAYS BEFORE HE ANnounced his decision to run for governor of the state of New York, Mayor Edward I. Koch was speeding in his car to an appointment uptown, flipping through a copy of the New York *Post.* He came to a picture of the stacks of *Post* coupons urging him to make the race, giggled mischievously, and said, "Every one of those is a billet-doux to Carol Bellamy."

In one of the more ironic twists of what has become a positively bizarre political year, it seems that Carol Bellamy, 40, may well be the next mayor of the city of New York. Instead of running for state comptroller (or perhaps even governor) as she had planned, she will spend the rest of the year on the sidelines, cheering on the man who called her a "horror show" just a few months ago. Such passivity is out of character for Bellamy, but the prize may well be worth it. If Koch wins, on January 1, 1983, she will become the first woman mayor in New York history—and will, the following November, be forced to defend her new job in a special election.

This course of events is bound to intensify the strange fascination in the political community—and, to some extent, among the public—with this guarded, enigmatic woman who has vaulted so quickly to power. Ever since she upset Paul O'Dwyer and became City Council president, in 1977, there has been an almost salacious interest in that most trite of questions: What is Carol Bellamy *really* like? Is there anything *beyond* the fresh, intelligent, hardworking, pristine, progressive yet pragmatic public image?

Bellamy is not unique in that respect. The same questions are being asked of a generation of public leaders—people like Elizabeth Holtzman, Ed Koch, Ralph Nader, Jerry Brown—who are single, single-minded, idealistic, intent, and somehow asexual. They are people with vastly different qualities, ranging from Koch's gregariousness to Holtzman's austerity, with Bellamy's driven normality somewhere in the middle. Together, they represent a new, clerical (in the religious sense) political style; Bellamy has a distinctly nunnish quality to her, a combination of innocence, idealism, and distant cheeriness.

"Perhaps," muses a Bellamy staffer, "the demands of public office have become so great—the problems so intractable—that only single-minded people, the ones who don't have families or personal concerns to distract them, have the time to do what has to be done."

She is something of a mystery even to her closest friends. "Carol has more control over herself than most of us," says her best friend, Karen Burstein. "She

Photographed by Fred McDarrah.

"...Something of a mystery to even her oldest and best

isn't a worrier. I've never seen her have an anxiety attack. But then it's hard to have an anxiety attack when you don't have anxieties."

Burstein loves to tell stories about Bellamy's wholesome ingenuousness. In the mid-seventies, the two served as state senators and roomed together in Albany. "I'm a normal, neurotic Jewish woman," says Burstein, now executive director of the state's Consumer Protection Board, "and Carol just didn't understand basic things ... like *depression.* One day I was so depressed that I just couldn't get out of bed. Carol called me seven times, then she came over to see me. She couldn't understand what was wrong. I said, 'Carol, I'm just depressed.' She was unfamiliar with the concept."

In those days, Bellamy was almost a caricature of the crusading political reformer. "She would talk and talk about particular issues," Burstein says, "but that was about it. She didn't have much interest in philosophical questions or abstractions or cultural life. I remember one time I'd read a book about biofeedback—she didn't read many books, either—and I was talking to her about it, and her eyes just glazed over. She's grown a lot since then; she's more rounded now."

Recently, Carol Bellamy even had a dream. "She called me, very excited—you have to understand Carol never remembered dreaming before," says Burstein. "She dreamt that she had to take a test, and she hadn't studied or been to class and was scared of failing. I started laughing and told her, 'Carol, everyone has that dream. That's the standard anxiety dream.' She was disappointed. She was so proud of that dream; she thought she was the only one who'd ever had it."

So, she does have anxieties?

"Yes, but not nearly so many as the rest of us. She's become warmer, mellower, but she's still almost entirely a public person."

Not only that, but a relentlessly high-minded public person who has managed to spend four years in the spotlight without casting a shadow. Her ability to remain spotless in the public mind while those about her are sullied by the random disasters of political life (especially in a city where nothing seems to work) is a quality increasingly resented by her colleagues and may well have been the cause of Mayor Koch's gratuitous "horror show" attack. "She has a reputation that is just incredible in terms of all her faults—just amazing," the mayor said. But when asked to describe her faults, the best the mayor could do was to blame her staff for sending him nasty letters.

Koch quickly apologized, implying that his outburst was only a momentary indiscretion, but it was probably more than that: In an interview given *Playboy* around the same time and now being published, he called her "a pain in the ass." "Koch does not say things by mistake," says one Bellamy staffer. "I think he was nervous that Carol was going to leapfrog past him and become governor." In any case, the attack was greeted with gleeful silence from most other elected officials, who certainly were not displeased. "I don't blame Ed one bit," says a borough president. "That woman turns out more press releases than anyone, but what has she actually done?"

City Council president: *"What has she actually done?" asks a borough chief.*

IT IS A LEGITIMATE QUESTION. IF YOU ask the people in Bellamy's office just exactly what she has accomplished, they will hand you a sixteen-page booklet entitled "Accomplishments ... The First Term," which may be a case of protesting a bit too much. The council president is credited with preparing more studies and reports than Ronald Reagan probably has read in his lifetime. There are such major accomplishments as "Bellamy in May, 1980 conducted an all-day, City Hall conference to assist artists and arts organizations in better understanding government's role." But there are also more than a few substantive entries, especially in not very sexy areas like immunization and foster care. Nothing revolutionary, perhaps, but then the office of council president was once described by one of its occupants as sitting "in an overstuffed chair."

In fact, Bellamy's most significant contribution may well have come in a position that has nothing to do with the council presidency: her seat on the board of the Metropolitan Transit Authority.

"I remember riding back from Coney Island with the governor one day and giving him a lot of grief about the subways," Bellamy says. "Next thing I know, he calls me up and offers me a seat on the M.T.A. board."

After some deliberation, Bellamy called the governor's bluff and accepted the appointment, thereby becoming the only elected official with *direct* responsibility for the transit mess. Along with fellow board member Stephen Berger, she immediately began to raise a ruckus. "We'd both ride the subway to board meetings," Berger says, "and we'd come in there mad as hell. She'd get very angry—the sort of rage we don't expect from public officials—and it made a lot of people uncomfortable."

Bellamy, Berger, and other board members began making unannounced visits to maintenance facilities, often surprising transit workers and their bosses. They scoured the budgets, and found staggering inefficiencies. "We had a sense of the disaster out there even before it became a public issue," Berger says. Together, they held a press conference at City Hall and called for the firing of John deRoos, the subway chief, who resigned within weeks. "She was one of the first to actually take the job seriously," says a veteran transit reporter. "She asked questions and raised a stink. Along with Berger, she really shattered the old-boy network that ran the M.T.A. before [Richard] Ravitch came along."

The muckraking was relatively easy;

friends, Carol Bellamy is entirely a public person…”

The Suede Spot

Squeaky clean: *A fastidious Bellamy picks up her cleaning.*

more troublesome, though, were the political pitfalls inherent in having (even partial) responsibility for a crumbling system. Last year, Bellamy became the first elected official since 1953 to vote for a fare increase—a vote that could become a problem if she finds herself running for mayor next year (especially since the fare probably will be raised again this summer). "It takes a lot of nerve to do something like that," Berger says. "She has the sort of courage you don't often see in a politician."

By most reports, Bellamy also has performed well on the Board of Estimate, the one place the council president has any real power (she has two votes, as do the mayor and comptroller; each borough president has one). Bellamy has shown a willingness to compromise, to horse-trade during budget sessions, which sometimes run all night and often become rather free-form affairs in the early-morning hours (as when the borough presidents of Brooklyn and Queens engaged in a shoe fight).

"She can be sensational when it comes to negotiating budgets," says an aide to one of the borough presidents. "She sits there taking notes, and when everyone forgets what they're talking about, she reminds them. But, more important, she doesn't seem to take herself as seriously as her staff does. I remember one late-night session when she was pushing for $250,000 for teenage-pregnancy counseling—everyone has a pet program, and this was hers. Someone—I think it was Donny Manes [the Queens borough president]—started calling that item 'Bellamy's Broads,' and pretty soon everyone was calling it 'Bellamy's Broads,' and eventually Carol, rather than being ruffled or offended, was calling it 'Bellamy's Broads,' too. She got the $250,000."

Manes, who has dubbed Bellamy "the Mary Poppins of the Board of Estimate," seems to have a genuine affection for her. When asked what Carol Bellamy is like at 3 A.M., he laughs and says, "I can even tell you what Carol Bellamy is like *in bed* at 3 A.M. I think it was three or four years ago, the mayor called us down to Gracie Mansion and put us in this room and wouldn't let us out until we settled this one item. The only piece of furniture in the room was a big double bed. Howie Golden, Jay Goldin, Carol, and I got on the bed and worked out the problem. So, what's Carol Bellamy like in bed at 3 A.M.? Actually, she's rather delightful."

On a more substantive level, Bellamy has tended to support the mayor's efforts to cut back programs and balance the budget. "We probably voted with the mayor as much as any other member of the board," says Ellen Chesler, Bellamy's top aide. "That's what really upset me about his attack on Carol. We didn't spend four years screaming about the budget cuts—you know, Carol supported him, even if she didn't particularly care for his rhetoric and style."

BELLAMY'S FISCAL CONservatism—like many of the younger liberals in Congress, her heart seems to be on the left but her pocketbook on the right—has irked some of her leftish supporters like the New Democratic Coalition and the *Village Voice,* which took a shot at her last fall for "drifting toward the city's political and economic establishment." The *Voice* added, "We date this drift away from her old Peace Corps/reform image with Bellamy's decisive vote killing the Charlotte Street Housing Project in the South Bronx."

Helen Polonsky, the state chairwoman of the N.D.C., says that Bellamy's endorsement of several "machine" candidates last year "irked some of our members. I think she also could have been more outspoken on the budget cutting."

Ideologues tend to demand "clear-cut" stands on the issues; pragmatic politicians tend to shy away from them—and Carol Bellamy is, if nothing else, a pragmatic politician. "You want to know the most remarkable thing about the 1977 campaign for council president?" asks one former campaign worker. "We were supposed to be the 'issues candidate,' and yet we didn't put out a single position paper on an issue. We were able to get away with it because of Carol's image." And it is her image, rather than any concrete accomplishments or philosophy, that remains her greatest asset.

"Her image?" says Ellen Chesler, who has the results of a poll to bolster her own impressions. "She's seen as hard-working, dedicated, intelligent, a warm, inspiring human being. She's especially strong among women in the work force, who see her as human, feminine, and very pleasant. We ran head to head against each of the other possible gubernatorial candidates [except Koch, not then a factor], and she did very well."

It is interesting that the one Bellamy quality Chesler does not mention may well be the crucial one: integrity. It is impossible to think of Carol Bellamy stealing from the cookie jar; even though there's ample evidence that she wheels and deals on the Board of Estimate, it's difficult to imagine her dealing away anything really important. She calls herself "a child of the sixties," and if there's anything she retains from that time it is the Kennedy-inspired moonstruck idealism about the importance of government. It is no accident that she was a Peace Corps volunteer—that ultimate expression of Kennedy democracy—in Guatemala.

"Even in those days I was on the more practical side of the classic Peace Corps arguments," she says. "For example, some people were in favor of working to overthrow the dictators, hoping the new governments would understand the importance of alleviating malnutrition. I was in favor of teaching the people to be good farmers so they could grow strong and then overthrow the dictator if they wanted."

But then, unlike many of her fellow

"...Even while a reporter is present, Bellamy's temper

emissaries from the New Frontier, Bellamy was not a child of affluence. She grew up in a Protestant, Republican, working-class family in Scotch Plains, New Jersey. Both parents worked—her mother as a nurse, her father for the phone company. Standing in the lobby of 30 Rockefeller Center one day she told me, "I used to come to this building all the time when I was a kid. My father installed telephones here for fifteen years. I'd come to visit him at the 'office,' only he didn't really have an office. He just moved around the building, putting in phones."

Bellamy went to Gettysburg College, in Pennsylvania, and then, after her stint in the Peace Corps, to N.Y.U. Law School. She joined the prestigious Wall Street firm of Cravath, Swaine & Moore, where she gained experience at corporate work, and eventually drifted into reform politics in Brooklyn, running for the State Senate in 1972 and winning a very close race against the local clubhouse candidate. Since then she has never lost an election.

Ellen Chesler remembers meeting Bellamy when they were both involved with a group of lawyers protesting the war. "I don't mean to suggest that she was a radical, though. I think her working-class background may have had something to do with it, and, of course, she was a Wall Street lawyer by then. I mean, I remember her telling me she made as much money in her first year at Cravath, Swaine & Moore as her father made in his best year as a telephone installer from New Jersey. In any case, Carol always was more oriented toward action than philosophy."

Despite her "Accomplishments ... The First Term" and her courage as a member of the M.T.A. board and her ability to become "one of the boys" on the Board of Estimate, Bellamy's political potential remains an open question.

"She has yet to prove herself under fire," the mayor says.

"Well, of course I haven't," agrees Bellamy. "I've never been a chief executive, but few people are. Members of Congress certainly aren't. The mayor didn't have any executive experience before he was elected. I think I'm ready for it. I'm ready *not* to be number two. I'm ready to be number one."

Hardheaded: *At an M.T.A. yard, Bellamy made sure the cameras caught her hat.*

WHAT SORT OF MAYOR would she be?

An impatient one, certainly. Her staff meetings resemble nothing so much as Federal Express commercials. She jiggles her knee, taps a pencil against her head, slips into mild snits over the wording of press releases no one will remember, cuts off people in mid-sentence—"Yeah, yeah, okay, but what about ... " She sits at the head of the conference table in her office, a surprisingly large woman, usually dressed in a dour shade of tan, olive, or gray. She fires off questions, comments, complaints, jokes (she has a weakness for silly buttons), occasionally even some personal news—"Hey, I might be moving! Same neighborhood [Brooklyn Heights], but a little house. Cute place"—to groups of staff people who shuttle in and out double-time. Sometimes the woman literally hums—"La, la, la"—a nervous habit, a bridge between topics. All of which can seem tremendously efficient and rather winning but also has its darker side. Even with a reporter present, Bellamy's temper flares with slight provocation whenever a staff member seems to be moving—or even just explaining—too slowly. "To get a proposal past her," says a longtime staffer, "you have to have your facts absolutely straight and you have to be fiscally conservative. If you don't, she can get very annoyed. She has high expectations of us, and she gets impatient pretty easily. But her anger isn't egotistical—I think it's more a reflection of the public's anger and impatience with government."

Aside from her impatience and a vastly different personal style—a shift from "How'm I doin'?" to "What's new?"—Bellamy's priorities on issues probably wouldn't be much different from Koch's. After all, they're both charter members of the new political clergy. Bellamy says that balancing the books would be emphasized, without curtailing the delivery of social programs and basic services, over the next few years. The public-employees union probably would find her as implacable a foe as Koch, if less histrionic.

Her staff—the target of criticism from Koch and others for its alleged inflexibility—would, of course, be greatly expanded, and it would be interesting to see, though impossible to predict, whether she leaned toward more pragmatic types like Ellen Chesler or those more concerned with social issues—Barry Ensminger, her expert on health issues, or Rosina Abramson, her liaison with the Board of Estimate. As for specific differences in emphasis, actions she might take that Koch hasn't, she says, "I think it's a bit premature to speculate about such things."

Bellamy's appetite for work is legendary. Ensminger, who came to her staff from Ralph Nader's, says, "She works harder than Ralph." Karen Burstein recalls Bellamy falling asleep at precisely midnight each night in Albany—even when in the middle of a conversation—and awaking precisely five hours later. She still gets to work by 6:30 most mornings, and often stays on until 11 P.M.—and one wonders to what lengths she'll push herself if she becomes the next mayor.

This compulsive, driven quality—the fact that she *always* seems to be work-

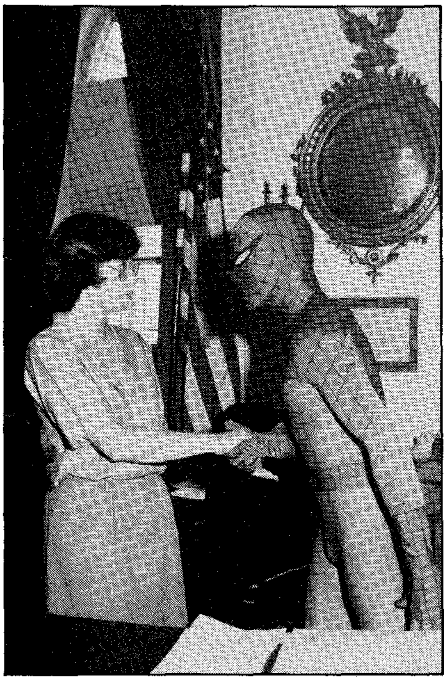
Photograph: Al Robins/New York *Post.*

flares whenever a staff member moves too slowly...”

Making nice: *Bellamy forgives, Koch forgets his “horror show” tirade.*

ing—raises the same old titillating question: Does Carol Bellamy have any life aside from politics?

When asked about her personal life, Bellamy slides a bit too easily into a litany of vacations she's taken in recent years—hiking, white-water rafting. It's pretty pathetic, as if she considered the taking of trips a ritual on a par with the married politician's requisite photo of beaming spouse and children—a proof of normality. And the trips are taken grudgingly. “I generally don't like vacations. I feel that people might realize that things would look perfectly well if I wasn't there.”



Carol's web: *A visit from Spiderman.*

She anticipates the next question: “I love it when people say I don't understand the problems of raising a family. Well, I'm not raising a family, but I *come from* a family. I have a mother. I've watched a nephew growing up. I'm not saying I understand what it was like to go to the market yesterday and shop for four people. . . . ” Her voice trails off.

Does she feel she's missing something?

“No, no, and, anyway, I haven't given up on settling down. I don't think about it a lot, but I may get married someday.”

Has she ever come close? Has she ever been in love?

“Oh sure,” she says quickly, as much a deflection as an answer. “In law school.”

Does she mind this sort of question?

“No.”

But the abruptness of her response implies otherwise. In fact, she conveys mild annoyance or frustration—a sense that you're wasting her time—when asked about anything other than specific programs or issues. Is it fair to push her beyond that? Even if one could find out, does the public have the right to know what Carol Bellamy is *really* like?

Karen Burstein thinks it is sexist. “There's just no grace given to a woman in politics. If she put government service over being in love, how does that distinguish her from any number of male politicians who are married? If she's removed from reality, it's not being a single woman single-mindedly involved in politics that does it. It's being a *star* that does it. The constant media attention makes it difficult for any of these celebrities to retain any rational sense of themselves. And she retains far more of her humanity than most.”

ON A COLD MORNING IN FEBruary, Carol Bellamy made a tour of the M.T.A.'s Croton maintenance yards. There was a practical reason for this: The Croton operation was one of the few M.T.A. shops she hadn't visited, but, in truth, the tour was mostly a media event. About a half-dozen reporters, three photographers, and a camera crew from WCBS-TV trailed Bellamy through the cavernous buildings, watching her ask authoritative questions about such arcana as the new, defective SPV-2000 locomotives while wearing a bright-orange hard hat, which was not exactly flattering.

At the end of the tour, there was an awkward moment. A photographer from the New York *Post* arrived and wanted some pictures. Apparently thinking that Bellamy was on her way home, Joe Spreng, general manager of Conrail's Metropolitan Region, said, “Carol, don't forget to leave your hat.”

“I need it,” she said. “We're going into the shop for more pictures.”

“You can take them here in the office,” Spreng said. “Then you won't need the hat.”

But Bellamy, quite clearly, wanted the hat—she wanted to be seen out in the shop, doing active, dangerous things that required a hard hat, keeping an eye on the M.T.A.

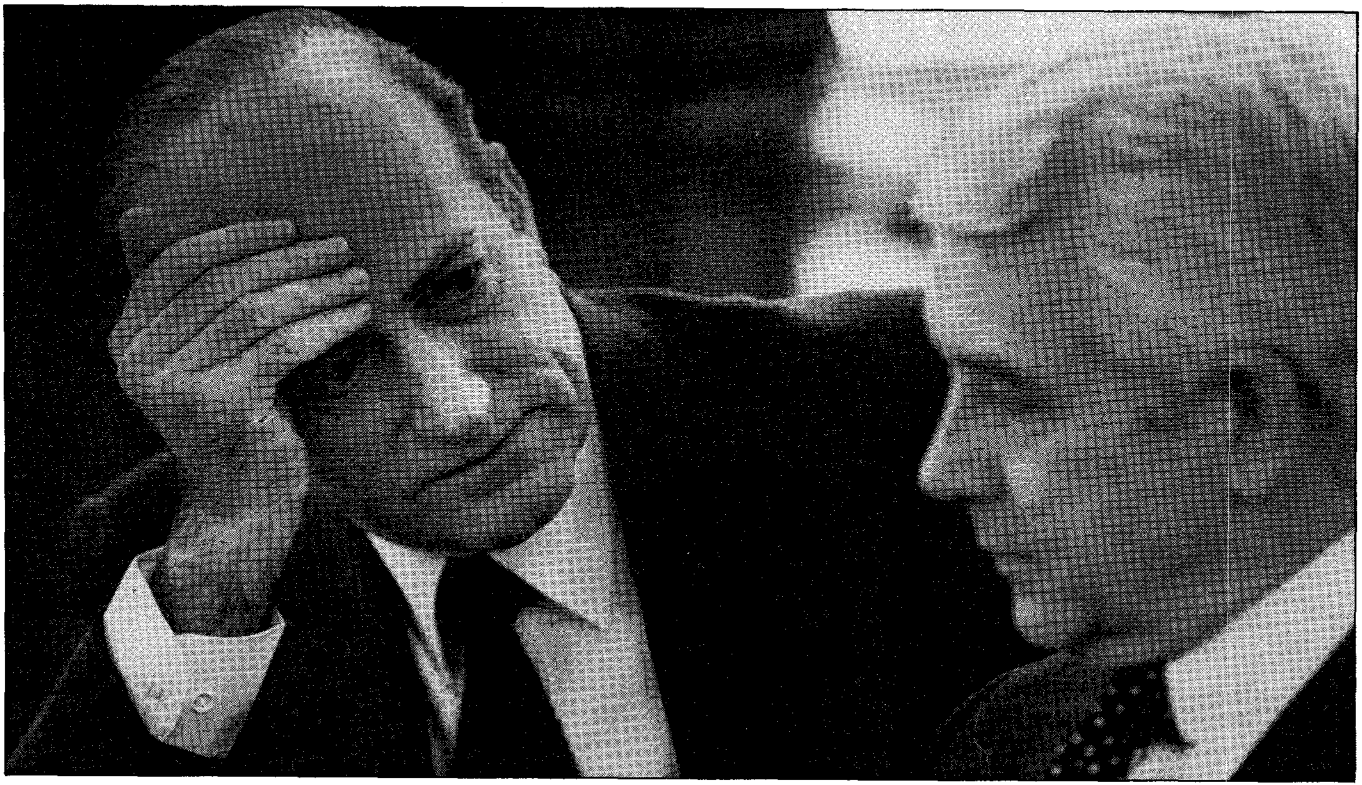
As she left the office, a second M.T.A. official approached, and the scene repeated itself. “I need the hat for pictures,” she said.

And so she played out a traditional political role of the most banal sort, wearing her funny hat, posing in front of locomotives, staring at wheel assemblies, squatting beside undercarriages. She did not seem to mind the photographers; she was patient with them, more patient than with her staff.

Perhaps she saw the event in terms of its symbolic reality—as an acknowledgment of the valuable excursions to other M.T.A. yards she'd made with Stephen Berger in the past. Still, it was an entirely spurious situation, and she did not seem at all uncomfortable with it.

It probably was not what Carol Bellamy is *really* like, either, but an indication of how close we are allowed to get. ■

Photographs: Wide World.



Claus von Bulow and his lawyer, Herald Price Fahringer, face a formidable task.

The Case Against Claus

By Lally Weymouth

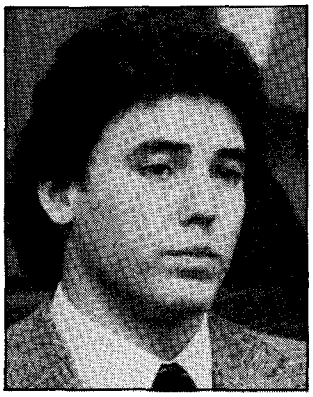
CLAUS VON BULOW HAS REMARKED MORE THAN once during recesses in his trial that although February is the shortest month of the year, this past one has seemed to him the longest. During February, the state of Rhode Island presented its case against von Bulow, seeking to persuade the jury in Newport that he twice tried to kill his wife, Sunny, by injecting her with insulin, but succeeded only in putting her into an irreversible coma.

The prosecution's case seemed weak at first, but as the days passed and the evidence accumulated, it turned out to be detailed, provocative, and compelling.

We won't know for some time—until the jurors have heard the defense's case—if Assistant Attorney General Stephen Famiglietti convinced the jurors that von Bulow owned the insulin-coated needle that his stepson, Alexander, says he found in his stepfather's closet, or if the jurors believe Claus used this needle to try to do away with his rich and beautiful wife.

What is certain is that the prosecution produced a succession of impressive witnesses against von Bulow—all of whom stood up well under cross-examination. Among them were Sunny's son, 22-year-old Alexander von Auersperg; her personal maid, Maria Schrallhammer; Dr. Gerhard Meier, of Newport Hospital; Sunny's personal physician, Dr. Richard Stock; the state's star witness, the very beautiful Alexandra Isles, the Manhattan socialite who was Claus's love; and Sunny's trust officer, who testified that Claus stood to inherit millions upon his wife's death.

ALEXANDER, A STUDENT AT BROWN UNIVERSITY, stood for two days in the witness box, staring straight ahead to avoid looking at his stepfather. He spoke in a cool, almost dispassionate voice, even when he described his mother lying comatose in Columbia-Presbyterian hospital, in Manhattan. "Can you communicate with her?" asked prosecutor Famiglietti. "No," said von Auersperg. "I don't think she recognizes anyone who comes in or out of the room." (Sunny lies in a room in Harkness Pavilion with a guard stationed outside and MISS CRAWFORD, her maiden name, written on the door.) Alexander's answers were short and to the point. He came across as a sincere young man who loves his mother.



ALEXANDER VON AUERSPERG

He told the jury that he'd gotten along well with "Uncle Claus," as he used to call his stepfather, until he suspected him of trying to harm his mother.

Photographs: top, Kelly-Providence *Journal*/Picture Group; bottom, Providence *Journal*/Picture Group.

"...The prosecution was surprisingly strong..."

He was only six years old, Alexander told the court, when his mother married Claus von Bulow. He had good relations with his stepfather, he testified, until he became suspicious that "Uncle Claus," as he called him, was trying to harm his mother. Alexander spurned the defense suggestion that Sunny was depressed and perhaps even suicidal around the time of her first coma, in December 1979, by testifying that his mother was in good health and good spirits at that time.

On the disputed question of Sunny's drinking habits—the defense claims that she drank a lot on occasion; the prosecution maintains that she drank rarely and in moderation—Alexander bolstered the state's case by telling the jurors that his mother seldom drank.

He also helped the prosecution on another disputed point: the issue of divorce. The state claims that Sunny and Claus's marriage was going badly; the defense says the only friction came over von Bulow's desire to work. Alexander testified that his mother discussed divorce with him twice: once just before she had her first coma, and again around Thanksgiving 1980. The second time, she told her son that she wasn't happy but that the reason was "so horrible she couldn't tell me."

From Alexander, the jurors first heard testimony about a small black bag filled with drugs—key evidence in the prosecution case. After his mother slipped into her final coma, in 1980, Alexander told the jurors, he drove with a private detective to Clarendon Court, the family's Newport mansion, and found the small black bag locked in his stepfather's closet. In the bag, he said, was a used hypodermic needle plus an assortment of drugs. He also told the court that he and the detective found two vials of Valium in his stepfather's study. (The powder in one of the vials, a state witness would later explain, was amobarbital, not Valium.)

In a fairly casual manner—by police standards—Alexander brought the bag back to his sister's apartment in New York and kept it there until he turned it over to the Rhode Island police when they entered the case, over a month later.

The young man seemed to come to life under cross-examination. "That's garbage," he said when defense attorney Herald Price Fahringer suggested that he had been told how to respond to the defense lawyer's questions. Fahringer asked if there had been concern that the drugs and paraphernalia in the black bag belonged to Mrs. von Bulow. No, said Alexander. Exasperated, the defense lawyer finally demanded to know "if you thought somebody was trying to murder your mother, wouldn't you have told her?" Alexander answered, "It seems to me that that's not a very nice thing to accuse somebody of unless you're sure."

'SCHRILLI," AS MARIA SCHRALLHAMMER WAS CALLED by the von Bulows, was Sunny's personal maid for 23 years. She was an unforgettable witness—both because of the gruesome and vivid detail of her testimony and for her precise and often humorous presentation of facts. Through three days of her testimony, it was inescapably clear that she loves Sunny von Bulow.

Speaking in a high-pitched voice that sounded as frail as she looked, the 59-year-old German woman explained to the jury that she now works for Sunny's daughter Ala. During the many years that she worked for Sunny, she helped to bring up Ala and Alexander and also "took care of all [Sunny's] personal things, of her clothes, of everything." Like Alexander, she claimed that her relationship with von Bulow was fine until Sunny suffered her first coma.

Maria wanted to give the jury what she obviously considered the true portrait of Sunny, in contrast to the picture evoked by the defense of a self-indulgent woman hooked on, among other things, Sara Lee cakes. "She was a very good golf player, a very good swimmer," said Maria. "She went for her exercises every day." Sunny was not addicted to drugs, Maria insisted. Before 1979, she testified, Sunny would occasionally take Valium or Seconal, but after that she took only laxatives or Empirin.

As for Sunny's sweet tooth—the defense hypothesizes that as a result of eating too many sweets her body may have secreted insulin internally, perhaps causing her to lapse into a coma—Maria just laughed and said, "I ate ten times more sweets as she did."

Her testimony about Sunny's drinking corroborated Alexander's. Sunny, said Maria, rarely had a drink, but when she did she was "drunk after two drinks." As for divorce, Maria said that Mrs. von Bulow discussed it with her only once—in July 1979, when they were in Newport. Disputing defense claims that Sunny didn't want Claus to work, Maria asserted that Sunny told her "she would like to be married to a successful businessman."

Maria's description of Sunny on the day of her first coma will likely stick in the minds of the jurors. She told the court that on December 27, 1979, she came downstairs and that Claus told her not to disturb Mrs. von Bulow, because she wasn't feeling well. Maria said that she went up to "Madam's" room anyway and heard her moaning through the doors. "I knocked on the door and walked in. I walked over to the bed. Mrs. von Bulow was laying on one bed." Her right arm was cold, and it was hanging off the bed. "I shook her arm and talked in a loud voice, and I couldn't get any response, and I saw she was unconscious." Although Maria said that she told von Bulow to call a doctor, she claimed that he refused, insisting that Sunny was just asleep and that she had been drinking the night before. Maria, however, reported that Sunny had drunk only "a glass or maybe two" of eggnog.

'SCHRILLI'

Sunny's maid testified that she'd found a small medicine bottle in the black bag and had showed it to Alexander. "Insulin?" she'd asked him. "For what insulin?"

When Claus finally called a doctor, he asked Maria to stand by his side while he explained that his wife had a problem with alcohol. "I left the room because it wasn't true," Maria testified.

Sunny lay unconscious all day, Maria continued. Then her breathing suddenly changed: "It was rattling . . . and I thought she would die any second. She could hardly breathe anymore." She said that she asked Claus to help her pick up his wife, but that he refused, so "I just picked her up, and I was holding her in my arms."

Maria told the jury that it was while she was cleaning the New York apartment that she discovered the black bag. Unlike Alexander, whose memory was dim at times, hers was sharp on almost every point, including this one. One vial in the bag, she said, was made out to "Leslie Baxter" (who turns out to be a 43-year-old prostitute whom von Bulow visited in New York). The prescription to Baxter was for five-milligram Valium. Maria recalled that one vial was filled with white powder and another one contained yellow paste.

Then, Maria testified, she had spotted a bottle labeled

Photograph: © Sylvia-Providence *Journal*/Picture Group.

“...Alexandra wanted the world to believe she

insulin in the black bag—a critical discovery to which she is the sole witness. She said she had seen it first at Thanksgiving 1980 and then in December, when the small black pouch was being loaded into the car for Newport. “I saw insulin. It was in a small bottle.... I never saw insulin before.” She showed it to Alexander and delivered the line for which she has become famous: “Insulin? For what insulin?”

Maria also testified that while Claus was familiar with the use of needles, Sunny “never kept a needle or syringe.”

During the first part of his cross-examination of Maria, Fahringer made no headway. He tried, for example, to portray Claus as the perfect husband, going on diets with his wife just to encourage her, but Maria would have none of it: “He also wanted to go on the diet. He had put on, too.” Fahringer struck out again with a little story meant to demonstrate how Claus had saved the Fifth Avenue apartment from burning up when Sunny was pregnant. The courtroom erupted into laughter as Maria explained that Claus had tried to put the blaze out but had botched it, dropping a laundry basket in the bathroom. Maria claimed that she herself finally took charge: “I got a fire extinguisher, and I killed the fire.”

At last, Fahringer made two breakthroughs with Maria. First, he got her to acknowledge that she had lied to the grand jury when she said that she didn’t know why Sunny wanted a divorce. Then, the defense lawyer asked about Mrs. von Bulow’s face-lift, and Maria turned adamant: She had promised Sunny not to talk about it. This raised the issue of what else Maria might have covered up out of loyalty.

DR. GERHARD MEIER, OF NEWPORT HOSPITAL, THE doctor in charge when Sunny was admitted in her second coma, said hers was “the most severe case of coma I’ve ever seen.” Her temperature, he testified, had fallen to 81.6 degrees.

The young German doctor turned out to be another effective, precise prosecution witness. His critical contribution to the state’s case was to tell the jury that he had ordered a sample of “native blood” drawn from Sunny before she received any treatment except oxygen. Using this blood, Meier testified, an insulin-level test was performed, as well as an alcohol test, a barbiturate test, a blood-sugar-level test, and others.

Fahringer wants to show that the blood for the insulin test may have been drawn after Mrs. von Bulow started receiving glucose. If so, he could argue that the high insulin level was generated within Sunny’s body in response to the glucose.

Meier did not budge from his original position, and he explained to the jury that an insulin level not done on native blood would be meaningless.

There was an unexpected twist to Meier’s testimony. He told the jurors that by chance he had met Dr. Marc Feller, an endocrinologist, shortly after Feller had been called in on the mysterious 1979 coma. As they talked over that coma, Meier’s suspicions must have been aroused, because he suggested to Feller that one explanation for Sunny’s low blood-sugar level could be “the surreptitious administration of medicine.”

Meier then explained to the jury why he had ruled out all explanations for Sunny’s 1980 coma except an insulin injection. The coma could not have been brought on by an overdose of drugs, he said, because Sunny’s toxic level was “not really that high” and a patient with the amount of amobarbital she had in her blood should survive. “Every patient I have treated has awakened from a barbiturate-induced state and has left the hospital walking,” he said.

Meier made it clear to Fahringer that by secret administration he meant an injection coming from the patient herself or someone else.

Sunny was moved from Newport to Brigham and Women’s Hospital, in Boston, where she was turned over to the care of neurologist Harris Funkenstein. He testified that he and his colleagues were determined to figure out what had caused her second coma. “There was a lot of head scratching,” a lot of conferring and trying to make sense of a “dramatic picture”—a healthy woman who within a matter of hours had developed a coma that appeared to be irreversible.

They had ruled out aspirin and barbiturates, said Funkenstein, and after three or four days insulin became the leading explanation for the coma: Either Sunny had administered it to herself or someone had administered it to her. “Self-inflicted” was the favored hypothesis, said the doctor. He didn’t tell Claus, and he didn’t make his conclusion part of the hospital records. Why? asked Fahringer, the defense lawyer. Replied Funkenstein, “It did not appear important to us in managing this woman.”

Probably the most important insulin expert called by the prosecution was Dr. George Cahill, of Harvard Medical School, a leading authority on blood sugar and diabetes. Cahill told the jurors that sweets, alcohol, and barbiturates could not have caused Sunny’s two comas. The only possible explanation, the doctor insisted, was the injection of insulin. On cross-examination, the best Fahringer could do was to get Cahill to admit that people have been known to give themselves shots of insulin secretly.

The man who was really in charge of Sunny’s medical care was Dr. Richard Stock, of Columbia-Presbyterian hospital. He had tended to Sunny, her mother, and her children since Sunny was 25. Stock recalled that he had looked for signs of alcoholism in Sunny, especially after she fell and broke her hip, in 1977, but found none. She was in “extraordinary health,” said the doctor. After her first coma, Stock tested her for hypoglycemia and for an insulin-producing tumor. The results were negative. Stock reddened and told the jurors that the only possible explanation was “unpalatable. I didn’t like to consider it. It was something outside my experience, something I found distasteful: The surreptitious administration of insulin.”

THE DOCTORS

Richard Stock and Gerhard Meier insisted that the only explanation for Sunny’s coma was a surreptitious injection of insulin.

According to Stock, Claus was ever-present. Accompanying Sunny to Stock’s office in January 1980, he told the doctor that Sunny was an alcoholic. “He was always using the word ‘melancholia,’ ” but Stock testified that he had never seen any sign of depression in Sunny. To Stock, Claus’s role in the marriage was unusual. For example, said the doctor, it was von Bulow, not Sunny, who would call Stock to get

Photographs: U.P.I.

was a serious woman in a serious romance…”

pills for her. “He was the dominant force in their marriage,” said Stock. “He was requesting the drugs, and he was serving as an intermediary in the doctor-patient relationship.”

When Alexander returned from Newport with the black bag, he took the used needle and samples from the vials to Stock to be tested. Stock's horror at the test results was apparent as he recalled them for the prosecutor: “The white powder was amobarbital. The turquoise liquid was amobarbital and Valium. The washings [from the needle] contained amobarbital and Valium and an extraordinary high concentration of insulin. . . . I telephoned Mr. Kuh, a lawyer hired by Mrs. von Bulow's children, [and] I told him, ‘You turn this over to the police or I will.’ He said he would.”

Fahringer came on with his usual hard-hitting question: If Dr. Stock really thought someone was out to kill Sunny, shouldn't he have done something? “I don't think it's my position to bring up things that would fracture the marriage,” he said at first. Then, pressed again, he turned to Fahringer and expressed the guilt so many prosecution witnesses evidently feel: “Counselor, don't you think that I wish to heck I had mentioned this to her? Every time I go into her room, I say to myself, ‘Why didn't I mention it to her?’ ”

SHE WAS THE PROSECUTION'S MYSTERY WITNESS, THE woman the tabloid reporters and network crews were awaiting. Would Alexandra Isles be called or not? Some argued that the prosecution couldn't take a chance on her—she had given no pre-trial deposition and could come into court, say that she and Claus had never discussed marriage, and cripple the state's case. After all, the prosecutor had told the jurors that part of von Bulow's motive for wanting to kill his wife was that he was in love with another woman. “Sometimes,” said prosecutor Famiglietti, “you just have to roll the dice. Was I concerned? Absolutely. It was a gamble.”

Mrs. Isles didn't let him down. For almost an hour, the sometime actress sat in the witness box, pale and beautiful, her white skin in contrast to her black hair, and related to the jury the saga of her love affair with Claus von Bulow. Although she gave him many soft, searching glances, he didn't return them, preferring either to doodle on a yellow legal pad or to look down at the floor.

Alexandra wanted her son, her mother, and the world to know that her relationship with von Bulow had been a serious one—that she was neither a hooker nor a kept woman. She wanted people to believe she was a serious woman who had been involved in a valid romantic relationship. She made no mention, as she did in her statement to the police, that while she was seeing von Bulow she was also seeing another man, John Simon, the critic.

A friend of Claus's told me many weeks ago, “I think Alexandra might sink him. She's too frightened to perjure herself.” Whether she was too frightened or too straightforward, her testimony was damaging to von Bulow beyond the prosecution's most extravagant hopes.

The high point came when Alexandra told the prosecutor that on first hearing of the investigation of Claus, she thought it was nonsense. Famiglietti then rolled the dice again, ignoring the law-school warning against asking a question to which you don't know the witness's answer. He asked Alexandra how she felt now about the charges against Claus. If Famiglietti expected her to say she still believed in Claus's innocence, he got a surprise. Alexandra looked at the floor, then at Famiglietti, and said, “I don't know.”

Dressed in a black skirt, a ruffled silk shirt, and a black sweater, with little strands of pearls around her throat and tiny pearl earrings, 36-year-old Mrs. Isles began by telling the prosecutor that she was in court under a subpoena. She was divorced in 1977, she said, and is financially secure. She works, she told the court, on the production of plays.

She started the tale of their love affair with their first meeting, at a lunch party given by a mutual friend at the Knickerbocker Club, on Fifth Avenue, in April 1978. They had plenty to talk about, she said, since Alexandra's Danish father and Claus were old friends. (Last summer, when she was staying with her father in Europe, he read an account of the von Bulow affair and of her involvement in it in a Danish newspaper and ordered her and her son out of his house.)

Alexandra and Claus met subsequently at lunch, but he made things easy for her, she said, by always inviting other people along so “I wouldn't feel awkward.” Not until January 1979 were they alone for the first time in a restaurant. Then, she testified, Claus said that “he loved me.” She didn't reply in kind, but “I didn't do anything negative.” About two months later, according to Isles, they started sleeping together—“I think it was early March.” By the end of the month they were discussing marriage. “I was surprised, [but] I loved him,” she said. Did she tell him so? “I hope so,” Isles testified. Claus told her that he wanted to be considerate of Sunny and that “it would save face if [she] was the one to initiate divorce.” Out the window went the defense argument that only work came between Sunny and Claus. Von Bulow had more than one reason to want to get a divorce if Mrs. Isles's testimony is correct.

ALEXANDRA ISLES

Asked by the prosecutor whether she still believed in von Bulow's innocence, Claus's former lover looked at the floor and replied, “I don't know.”

According to Alexandra, she and Claus often discussed marriage in 1979. Finally she gave him an ultimatum: “Yes, I said would six months be suitable? I was thinking of October.” So, starting in August 1979, she stopped seeing so much of Claus: “He was having a hard time with his work . . . [and] there was a tension and unhappiness around that time. . . . I suppose I thought maybe he didn't mean he wanted to be with me. I doubted his ability to make a break.”

On December 27, 1979, Alexandra was in Ireland, where she received a call from Claus telling her that Sunny had fallen into a coma. In February, she had lunch with him, but she was worried that Sunny's sickness “had been a suicide attempt” and that it was her fault. “So,” she said, “it seemed we shouldn't see each other.” Claus told her that the coma was brought on by a combination of pills and liquor. Then, in late May or early June 1980, they met again. Alexandra felt better. Claus shared with her the results of Sunny's tests. She said he had told her they showed that “natural causes” were responsible for the coma, not a suicide attempt. They began to sleep together again—or become “intimate,” as it was put in court—and resumed discussing marriage.

In the fall of 1980, Mrs. Isles told the prosecutor, she continued to see Claus but the relationship wasn't “intimate.” “I guess I was wary again about his intentions,” she said. She revealed that he had telephoned her in Ireland and told her he'd gotten an apartment. She took this to mean that he'd left

Photograph: © Bryce Flynn/Picture Group.

“...Can Claus explain the small black bag?...”

home. “I asked him on the phone how his wife felt, and he said he hadn’t told her.”

When she returned, Isles telephoned the von Bulow apartment to see if Claus had really left home. The maid told her he would be home that evening. “I was angry, I told him,” she said. Claus replied that he’d moved home “because I’d discouraged him—that he’d met with coldness.”

Then, according to Alexandra, she went to Washington to work on a play. Von Bulow found out where she was staying and proposed to her: “He asked me to marry him and said he’d call his wife and his lawyer. . . . I was still so angry from before. I said no to his proposal. I loved him . . . but I was still caught up in my own anger. I’m sorry I behaved that way.”

So Claus went home to New York, and she kept working. Close to Christmas, she invited him to attend her son’s Christmas-carol service at his school. Von Bulow sent her a Christmas present, and she dropped off one for him at his wife’s apartment. On the wrapping she pasted a heart cut into two pieces and held together with a Band-Aid. It was a peace offering of sorts, a love token, for he had sent her a telegram on the opening night of her play that read, “Break a leg. Break a heart.” She gazed at him as she recited the words of his telegram in court.

Alexandra said Claus called to tell her after Sunny went into the second coma. She saw him again in January 1981 in a restaurant, she said. Mrs. Isles seemed on the verge of tears when the prosecutor asked whether the meeting was “intimate.” How could it be, in a restaurant? she replied. The spectators laughed.

Then she told the jurors of her trip with Claus and her son to Lyford Cay, the chic Nassau resort, in February 1981, only two months after Sunny was stricken. “Because this very sad thing happened to his wife,” she said, “he was trying to make an effort—it was building bridges. . . .”

Were you contemplating marriage? asked Famiglietti. “Well, in the situation, marriage would have been . . . but I did love him. [We were] trying to find a way that we could have been together as a family.”

In March, Claus and Sunny’s daughter, Cosima, who had missed the first trip because she had had chicken pox, joined Claus, Alexandra, and Adam at Palm Aire, Florida, for a vacation. The bridge building went well: Alexandra hit it off with Cosima.

Not long after, Claus learned of the police investigation of Sunny’s coma. Alexandra’s lawyers cautioned her not to see Claus, but she told Famiglietti she had seen him five or six times anyway. The relationship was “intimate” again this past Christmas Eve, and then they spent Christmas Day together at the home of friends. “I suppose it wasn’t very wise to see him then,” she said, “but it just seemed—it was Christmas.”

Summing up, she said, “I can’t say I always wanted to marry him. I certainly loved him.” The prosecutor’s last question rang out: “And do you still love the defendant?” Once again, she looked down, paused, and then said, “I don’t know.”

The defense waived cross-examination—ostensibly because von Bulow wanted to spare Mrs. Isles further public humiliation. Friends of the witness’s have suggested, however, that Fahringer was worried about other damaging information that she might supply.

The prosecution ended its case last week as it had begun it—with one of Sunny’s children from her first marriage. Ala Kneissl, 23, spoke tearfully of her love for her mother and told the jury how she had counseled her not to leave Claus. When she and her brother started looking into their mother’s coma, Ala said, they first suspected Claus only of negligence. But “once the analysis had come back on the insulin needle,” she added, “we really didn’t think we had much choice.”

WHEN FAHRINGER BEGINS THE DEFENSE case, he will have a formidable task:

☐ He will have to provide the jury with another version of events or several alternative explanations for what happened to Sunny on December 21, 1980.

☐ He will have to explain the high insulin and low blood-sugar levels she had when she arrived at Newport Hospital, or otherwise show the jury that the tests were mixed up and that the insulin test was not made on untreated blood.

☐ He will have to give a persuasive explanation for the black bag. In his opening statement, Fahringer asserted that everything in it was for Sunny’s use. Now he will have to prove this.

☐ He will have to counter the police claim that during their search of Clarendon Court on the night of April 21, 1981, Claus suddenly sneaked into the hall and locked the closet in which the bag had once been hidden.

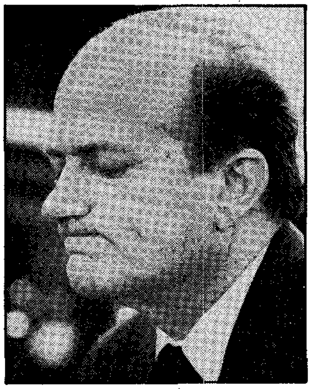
☐ He will have to explain the presence of amobarbital in powdered form in Claus’s desk drawer.

☐ He will presumably have to punch holes in what Claus calls the “party line”—the testimony that Sunny didn’t drink much and that she was a healthy, normal woman.

☐ He will have to deal with the damaging implications of prosecution evidence that he never earned more than $28,000 a year while married to Sunny and that he was intimately familiar with the generous provisions of her will. Under its terms, he would inherit $7 million outright, plus the interest from a $7.5-million trust fund.

VON BULOW

With the case against him building as it has, von Bulow seems to have little choice but to take the stand and tell the jury his side of the story.



In the end, however, it will probably be up to Claus to save himself. With the case against him building as it has, von Bulow seems to have little choice but to take the stand and tell his side of the story. Will he come across to the jury as a sympathetic figure? A persuasive one? How well will he handle cross-examination?

No matter how strong the state’s case seems now, until the defense has its say it would be well for everyone to heed Judge Thomas Needham’s admonition to keep an open mind.

Midway through the trial of Claus von Bulow, the most compelling image is the one presented by Dr. Stock of Sunny, the only principal who cannot speak for herself at these proceedings. Each day when he visits Sunny at the hospital, said Stock, he must be sure that “her airways are opened. I have to make sure that she is suctioned, that the feeding tube in her nose is properly positioned in the stomach. The nurses have to turn her over every two hours to prevent bedsores. She tends to assume a fetal position. She curls up in a little ball. . . . There is a catheter in her bladder.” It cost $375,465.88 in 1981 to keep her alive this way, the defense says. This vision is certain to be in the minds of the jurors as they now listen to von Bulow’s version of what happened that night at Clarendon Court and decide on his guilt or innocence. ▬

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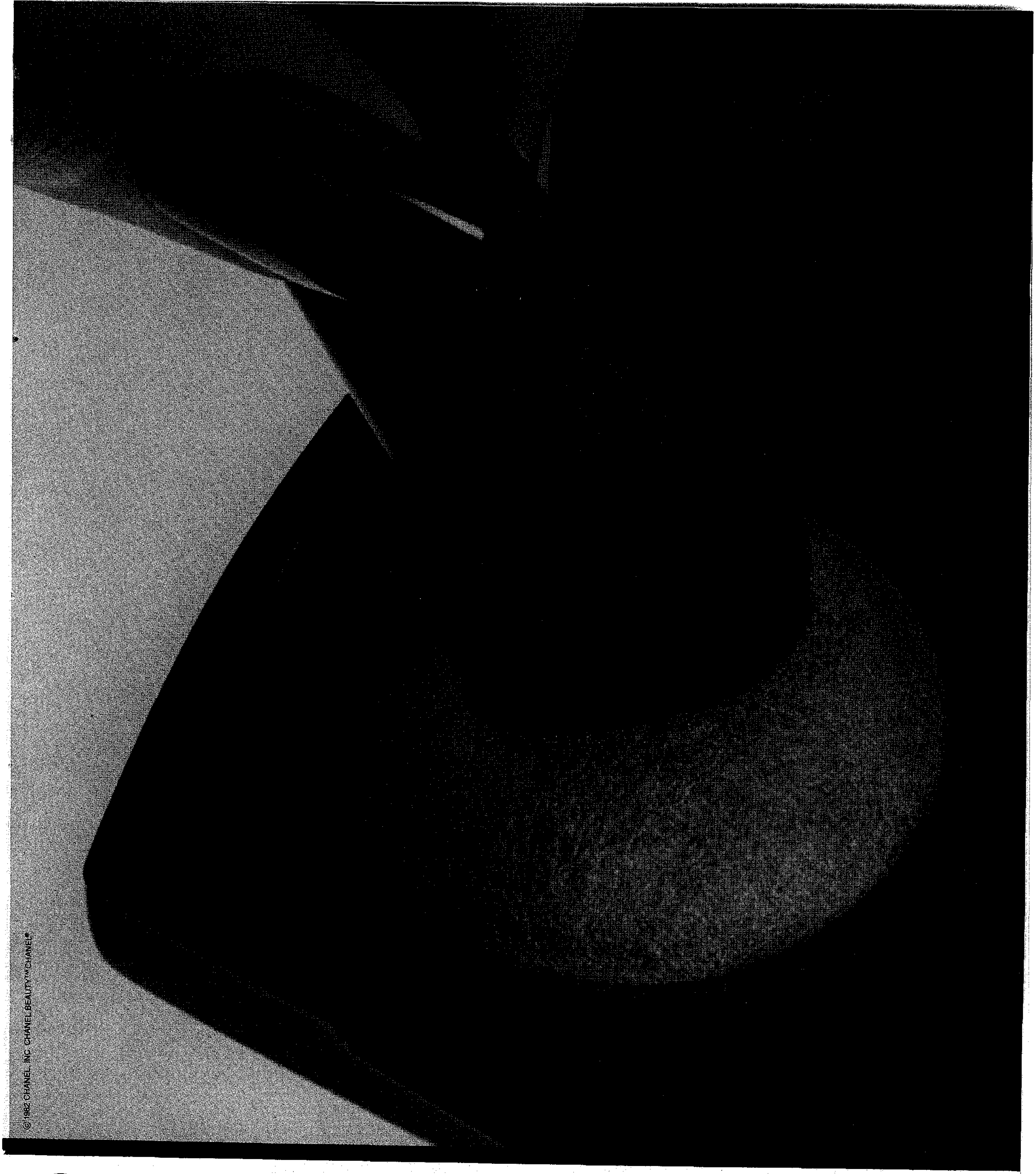

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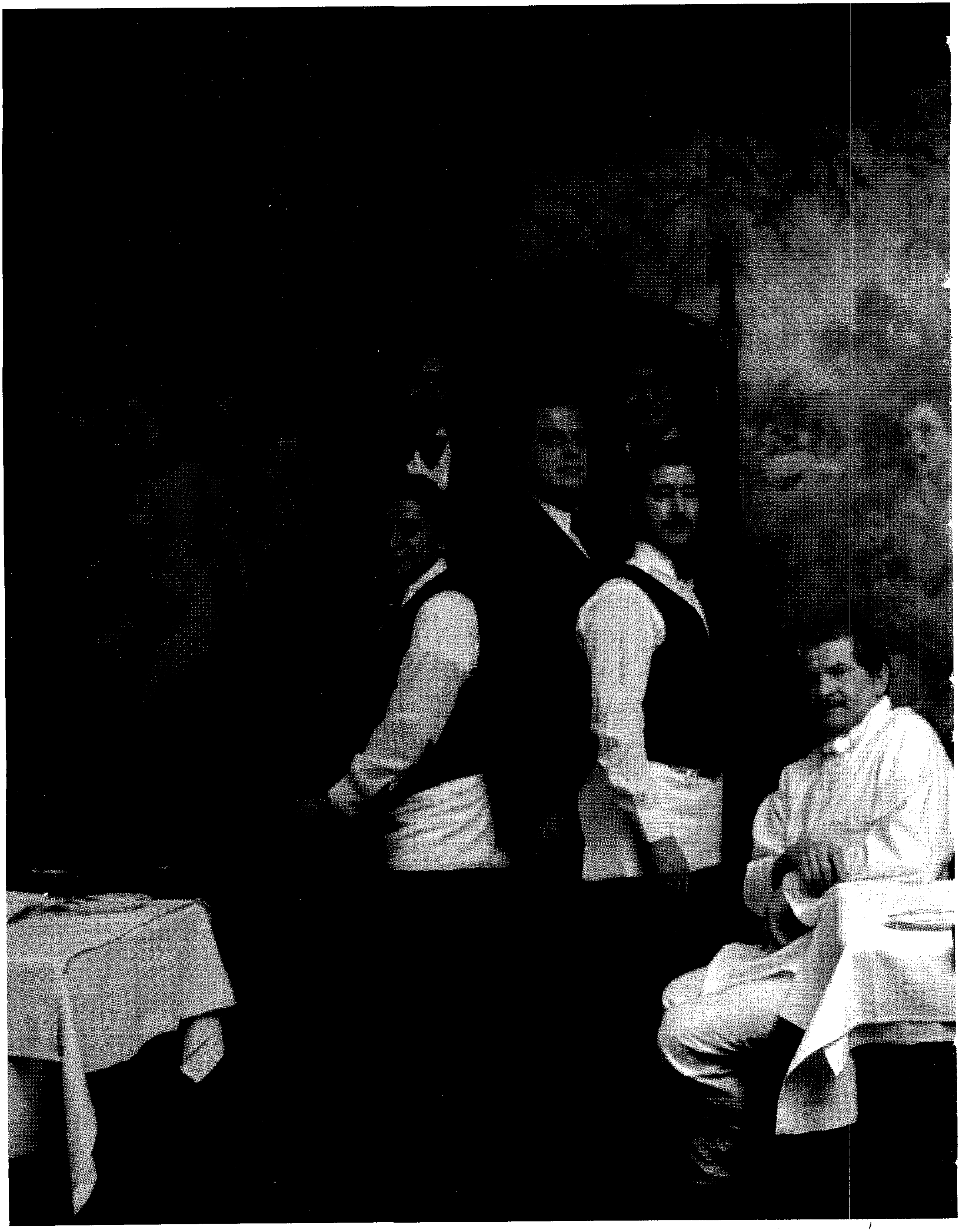


Lincoln Center: Eating To the Beat

By Seymour Britchky

INNUMERABLE RESTAURATEURS have gone into business in pursuit of the market created by Lincoln Center's crowds. Many have survived. More have folded. Rarely is either eventuality, sad to say, a reflection of the merits of the case. A survey of places that are a five-minute walk to the center, or less, has yielded but five that this investigator can recommend with any enthusiasm.

CAFÉ DES ARTISTES

DOZENS OF YOUNG LADIES, UNclothed, and in the rosy florescence of youth, still cavort in the Café's woods, just as they did when Howard Chandler Christy first painted the sylvan murals that transform the walls of this place into a young man's fancy. Along the length of the main dining room, tall casement windows face out on 67th Street, and the dozens of plants that stand and hang just inside them repeat in living three dimensions only, unfortunately, the flora of Christy's fantasies. Where the murals are not, the walls are mirrored, adding a jewel-like glint to the lush scene. A second room, a few steps up, has a big three-sided bar at the back, around which the large booths and tables afford more commodiousness and privacy than you will find (or, probably, seek) in the cheerfully populous main room. Christy's oils are missing from the area around the bar, so the tan, felt-covered walls are hung with exhibits of framed art that are changed from time to time. Usually the exhibits are no improvement on the felt, but at this writing the display is of drawings by Christy himself, though close students of his art may find them of no interest, since they are not studies for those thought-provoking murals.

You do see people here (even young men) who hardly glance at the art. They have come for the mostly good food, and to be part of the gaiety of the contented crowd around them. The Café is popular. The clientele is West Side—middle-class, to be sure, but their concern with the dollar is revealed more in the care with which they spend it than in its display. Magnates do not come here much. Nor do media personalities. The place gets shrinks and professors, proprietors of Broadway shops, solvent authors of non-best-sellers, ladies in fedoras, young marrieds whose budget for an evening out can cover this establishment's reasonable tariffs if they skip cocktails, drink carafe wine, and share a dessert.

Some of them begin with eel, though the name frightens others away. It should not, for the cold fish—marinated in lemon and wine, and served with the onions that were part of the marinade—is no more frightening than marinated mackerel, and just as refreshing. You get a platter of cold salmon four ways: The smoked salmon is red and strong, not the pink and delicate best, but good; the Scandinavian marinated salmon called gravlax is salty, powerfully flavored with dill, much better straight than with the rather sugary mustard-and-dill sauce

Café des Artistes: *Director Stephen Gurgely, chef André Guillou (seated), and staff.*

Photographed by Dan Wynn

"...The climax of a dinner at Café des Artistes is 'The Great Dessert Plate,' a slice of every tart and torte on display..."

that comes with it; the poached salmon is fresh and firm, very good with its rich, smoky, tarragon-flavored mayonnaise; and the so-called salmon tartare—chopped salmon mixed with oil and dill and much seasoning—is nice, too, though its intense flavoring seems to obscure rather than enhance its rawness, and the avocado on which it is served makes no sense at all with the fish. Nor does another slice of avocado have any business associating with the otherwise fine cold mussels in their lightly curried mayonnaise. Many of the restaurant's appetizers and desserts are displayed on a big, two-tiered table at the center of the main room. You will spot thereon a large glass bowl. Eschew its contents, lumps of olive-cured mozzarella, which, if you do order the dish, are ladled onto your plate in bounteous excess, as if the help cannot wait to be done with the evening's supply—the stuff has the flavor and texture of oiled, hard-boiled, denatured egg white. You will much prefer most of the items that make up the assortment of charcuterie. The nutted country pâté, though heavily fatted, is of good, coarse flavor. The sausage is garlicky and strong. The chicken-liver pâté is well brandied. The headcheese is the big winner—chunks of sweetbread and tongue and cartilaginous meats, mingled with peppercorns, in a firm, dark jelly. The rillettes—pounded pork—could use more seasoning to offset the fat. The Café's bresaola is a rather mild version of the Italian air-dried beef, good, but lacking some of the toughness and gaminess of this stuff at its best; the melon with which it is served is sometimes not at the peak of its ripeness.

Grand tiers: *The display of sweet and savory temptations at Café des Artistes.*

A hefty slice from a huge fresh bluefish is served slightly crusted, a disk of parsleyed butter melting on it, anchovies adorning it. In a splendid dish of bay scallops the little morsels of seafood are combined, in a buttery sauce, with crisp walnuts and herbs. The poulet casserole is a stewlike item of browned chicken, with onion and mushrooms, green peppers and tomato, in which the flavor of the good bird is heightened by the vegetables and seasonings. Duck confit is duck preserved in its own fat. It is served hot, and it is salty, rich without being fatty, the pieces of bird very dark, blackened a bit in places, resilient, almost leathery, of powerful, seemingly intensified duck flavor. What the house calls a "lightly toasted curry tartar steak" is not just a redesignated hamburger. The seasoned ground meat is cool, its surface barely singed. It is moist, studded with pine nuts, and garnished with capers, chopped onion, and chopped tomato, but the curry the menu leads you to expect is at best an obscurity. The beans of the cassoulet are tender yet firm—just the right texture—but the chunks of lamb and sausage hardly compose the feast of variety you hope to find buried in a dish of that name. The so-called mignon of lamb is two tournedos of fat-rimmed, strong-flavored, juicy broiled meat, served with an intensely tarragon-flavored sauce béarnaise. The sirloin steaks are fine if not first-class—order yours lyonnaise and it arrives covered over with good sautéed onions.

A couple of those ladies in felt hats nibble their way gingerly through their dinner, all the while anticipating the climax—"The Great Dessert Plate," $10 for a slice of every cake, tart, torte, and pie on display. Their appetites lift as soon as the production arrives. They like the sweet-spiced carrot cake, the clear citrus flavor of the orange savarin cake, the velvety black icing on the moist chocolate cake, the lovely coffee flavor and the pleasantly chewy meringue in the nutted dacquoise. Skip the dates "stuffed" with cream cheese—little blocks of hard cheese wedged into the dried fruit. There are many flavors of ice cream, fruits and berries of variable quality.

The drinkable carafe wine is $8. There are some good bottled wines at $12, a dozen others at higher prices. Three courses and coffee are around $24 per person, plus tax and tip. The menu changes a little from day to day, so you will not always find what you seek. Each night there is an $18.50 prix fixe—it consists of a fixed main course, an extremely limited choice of first courses and desserts, and coffee.

It is often impossible to get a reservation in this place. But nine times in ten, if you just show up with warm money in your pocket, you will have a table in ten or fifteen minutes.

Café des Artistes, 1 West 67th Street (877-3500). Lunch, daily noon to 3 p.m.; dinner, Monday through Saturday 5:30 to 10:45 p.m., and Sundays till 8:30 p.m. American Express (A.E.), Carte Blanche (C.B.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.).

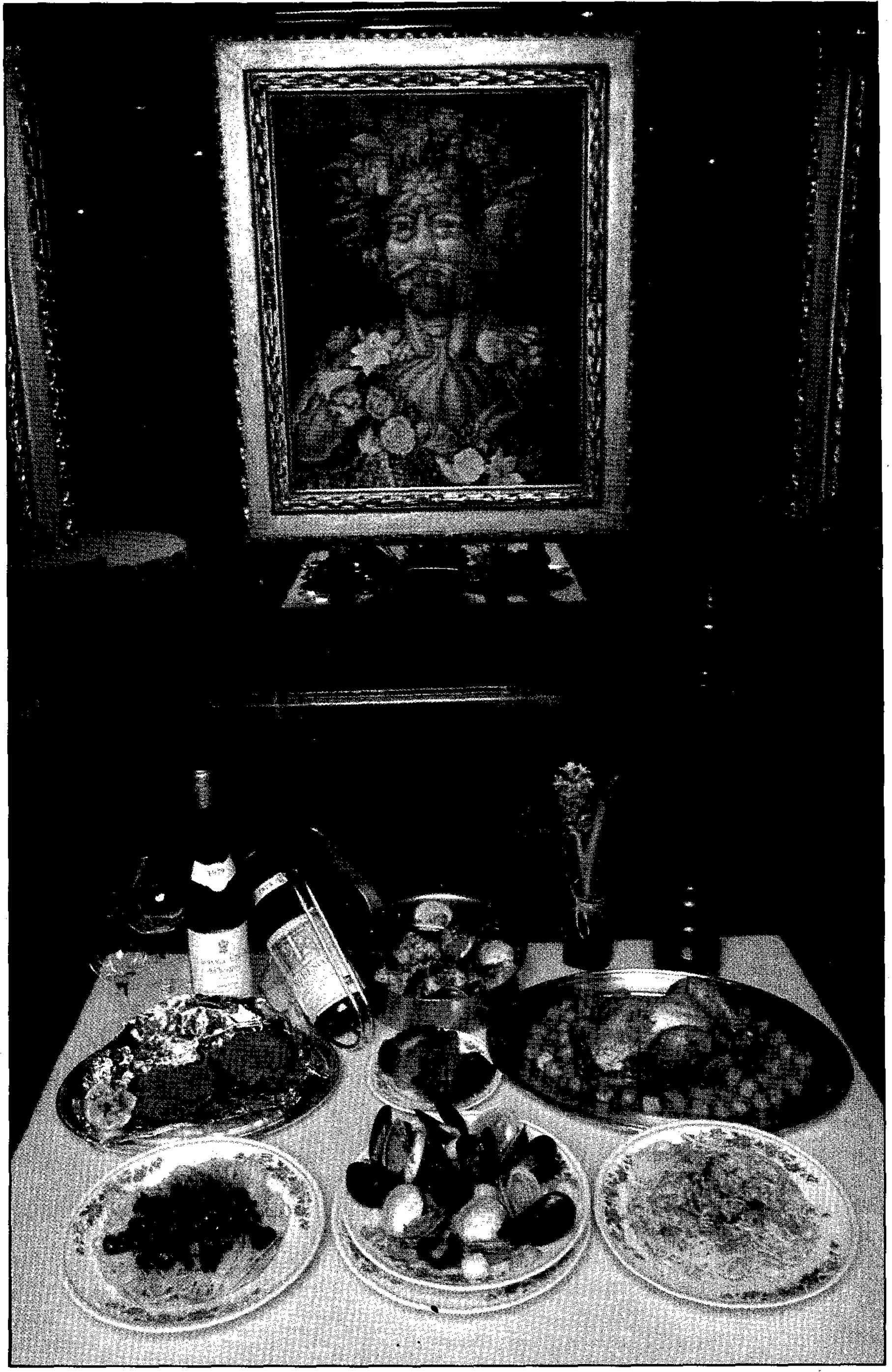
ALFREDO

THIS KIND OF OVERSTUFFED POSH IS so passé it may be up for a revival: pearly banquettes, mirrored columns, pleated gauze curtains that are framed in tied-back drapes and carved valances. The leather is held to the armchairs by brass upholstery nails. The thick carpeting simulates marble. Some walls are faced with floor-to-ceiling wine racks, others are covered with elaborately patterned wallpaper. From overhead, gentle light falls through panels of frosted glass that are built into the ceiling—they look like pieces from a jigsaw puzzle, but are meant to suggest clouds.

The lady who checks your coat is better-dressed than you are, in her smashing little dress. Her hair is drawn severely back. Her makeup is impeccable. The minute you meet her you feel frumpy. The captains and waiters are in black-and-white formals. Only your host himself is of sufficient eminence to look a little sporty. He is suave, silver-haired, in gray slacks and a double-breasted blazer with brass buttons. He will put you in mind of the ingenue's older lover in Italian movies of a couple of decades ago. Now and again he embraces an arriving female guest, careful not to disarrange her coiffure. Of course, jackets are required. A rumpled sweater, however, so long as it is on the back of a friend of the house, is taken for a sport coat. And the times being what they are, jeans are overlooked.

This is the kind of place in which it is well to be known. You will not otherwise be rudely treated, but it is possible to sit with your menu for fifteen minutes, without so much as a drink, while a dozen members of the floor staff hover around a tenor. (Alfredo is favored by certain members of the Metropolitan Opera.) But once you have spent well here a couple of times, you will be treated with the kind of genuine respect that only money can buy. Alfredo gets a crowd that has purchased a lot of that kind of love—pairs of guys occupying large booths and talking big deals; the staff of the Italian Consulate establishing good relations with the community; heavyweights from A.B.C.

They favor the marvelous stinging sauce of sour capers and strong mustard that dresses this establishment's carpaccio, a five-inch circle of tender, raw, just-sliced filet mignon. They like the frutta di mare al vino bianco (an order for two is the minimum), in which fresh squid, scallops, and mussels and tiny clams in their shells are served in a salty broth that is fortified with an abundance of chopped garlic and made fragrant with a green blizzard of fresh parsley—a terrific appetizer that commands a mere $18 for two. The menu describes the crostini di polenta con Fontina as a specialty of the house. The sandwich-like logs of cornmeal and cheese are notable more for their hot, moist lightness, for the creaminess of the melted-cheese filling, and for the delicate, almost fugitive crispness of the pale-brown crust than for any vividness of cheese or grain flavor—still, a good dish. Be advised that if you wish to begin with pasta, half-orders are available only with meat sauce or tomato sauce. But if you have a companion who will eat what you eat, share a full order of spaghetti al salmone. Pasta-and-salmon dishes are suddenly showing up all over town, but few of them work as well as this one—the smoked salmon is puréed into a creamy, garlic-flavored sauce that clings to the tender noodles. Better still is the spaghettini al Stefano, in which the noodles are served in a black sauce of olives and anchovies, garlic and oil—it is sharp, heady, rousing.



Alfredo: *Spaghettini al Stefano (bottom left), chicken in beer, and other specialties.*

Alfredo's sautéed shrimp are sweet, crisped, seemingly saturated with butter and garlic, garnished with a couple of fresh mussels in their shells. Its good chicken forestiera consists of morsels of nicely browned, moist chicken in a well-seasoned wine sauce. But if you want the best chicken, you will need a partner again, for the chicken in beer is a whole bird, which makes up an order for two. It is prepared from scratch, so you must wait about half an hour for it, whereupon it is wheeled to your table and carved. The bird has picked up a good bit of brisk beer flavor, which heightens the taste of the pale meat. The tangy beer sauce is enriched by the juices of the chicken. The loin of veal that the menu promises will come in a "paper bag" actually arrives in a little puffed-up pillowcase fashioned of aluminum foil. The balloon is cut open, steam escapes, and you are served the pale, tender, very moist, and slightly fibrous eyes of two veal chops in a dark and winy sauce. The dish is garnished with almost weightless fried zucchini. Do not conclude that this kitchen is a whiz with veal. Its version of veal alla zingara is of good enough veal, but the other ingredients—tongue, mushrooms, peppers—have not been cooked with the meat. They have been combined with it so late, in fact, that they reach you still cold. The lightly floured and sautéed sweetbreads are as airy as soufflés. The four slices of loin of lamb are deliciously flavored with garlic and idiotically surmounted by canned artichoke hearts. Presumably no one orders à la carte vegetables here. They, and most of the vegetable garnishes—other than that fried zucchini—are delivered, most of the time, in a condition that can

> "...You may sit at Alfredo for up to fifteen minutes, without so much as a drink, while a dozen waiters hover around a tenor..."

be achieved only by hours of exposure to a Turkish bath or a steam table.

No mention of cheese on the menu, but some flinty, aged Parmesan can usually be had, the kind of which a little will hold you—it is sharp and will clear your ears. Of the desserts, Alfredo's cheesecake is a hybrid of ricotta and cream cheese—it is smooth, solid but airy, lightly lemoned, its browned top like a zest to the sugary cake. The rum cakes, zuppas, and chocolate confections are the usual excessive sweets. There are ice-cream items, and there are dishes that arrive flaming.

Wine is $13.50 and up. Three courses and coffee are around $28, plus tax and tip.

Alfredo, 240 Central Park South (246-7050). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Friday 5 to 10:30 p.m., and Saturdays till midnight. A.E., C.B., D.C., M.C., V.

THE GINGER MAN

ONE OF NEW YORK'S EARLIEST SIMulations of the style of the British pub, the Ginger Man, by virtue of its clubroom comforts and barroom ease, has heretofore always managed to transcend its mostly mediocre and often pretentious food. These days the food is better—and simpler—than before. And though the restaurant has expanded in three directions since its inception in the mid-sixties—by the addition of inner rooms and an enclosed sidewalk café—the barroom-dining room that was once the whole of the place still sets its tone. The bar is massive, with great arched mirrors behind it. The floor is of barbershop tile, the tufted banquette of black leather. The tables are covered with white linen and surrounded by plain side chairs. The dark wooden walls are hung with framed paintings and prints and posters, side by side, one above the other, dozens of them all told, as if the stuff had been accumulated over the decades, each successive piece added wherever room could be found. It all seems to make nostalgic reference to the days when casual eating places did not look like a roped-off area on Bloomingdale's fifth floor. The Ginger Man's other rooms are a little off-key—simpler, but without the plain solidity and character of the barroom.

The dining rooms are patrolled by white-aproned waiters—plus a few waitresses—some of whom have grown older and larger along with the place. A number of them have even developed a level of semi-professional competence. Still, when one of the big Lincoln Center halls empties out, this restaurant fills in a trice, and, with everyone wanting attention at once, the service can be slow. The Ginger Man does not draw the food-conscious set. You may find it something of a pleasure to mingle with this cosmopolitan crowd, for they seem to eat—and drink—not for its own sake, but to fuel themselves for the business of their lives. You hear lots of European accents here. Most of the talk is about the era's principal cultural preoccupations—art and money. Players from the pit and soloists from the stage are to be seen. James Levine himself has put in an appearance, sans baton.

As he has loftier things on his mind, he probably overlooks the fact that the shrimp in the shrimp cocktail are well cooked but poorly selected—they taste principally of iodine. If he cares at all, he will start with a Caesar salad, a straightforward combination of fresh romaine lettuce, crunchy croutons, strong ground cheese, and much garlic in the good dressing; or with the salad of endive, arugula, and walnuts, the nuts a nice contrast to the greens, slices of orange an unlisted pleasant surprise, the dressing light and creamy. A big mound of mussels, in their shells, is served in a briny broth that is flavored with white wine, smoothed with cream, sweetened a little with shallots—but the mollusks themselves are sometimes a little overcooked. These days almost everybody starts with potato skins, a recent Manhattan Island rage here rendered in one of its best versions. The semi-ellipsoidal shells are lightly greased, baked to an almost hard crispness, served with thick, cool sour cream.

The printed menu changes from time to time, the blackboard specials from day to day, so not everything described is always on hand. Sometimes there is sautéed red snapper, the fresh, browned fish served in a buttery sauce that is thick with parsley and scallions. Often there are bay scallops—they are bathed in a pale, lightly garlicked sauce, and the fennel leaves that are mingled with the rich little morsels are a striking note in the simple dish. The duckling is roasted until its skin is crisp and glistening, but there is plenty of moisture in the meat itself—sometimes it is served in a deep-brown tangerine sauce and with tangerine sections, their slight acidity a very nice foil to the fatty bird. The steaks are of decent—but not the best—beef. They are sometimes a little chewy, usually accurately prepared, always of good flavor. The lamb chops, prepared as a rack, share that description—the lemon-and-garlic-flavored pan sauce with which they are moistened hardly affects the flavor of the strong meat. Happily, the steak tartare is of beef recently ground. But for lack of sufficient oil in its powerfully seasoned preparation, it is without the richness one expects in this dish, a condition you may alleviate by adding oil on your own until the red meat shines.

After 10 P.M. a supper menu is also available. It lists the kind of food most people think of when they think of this place: huge omelets, well formed, well sealed, steamy and moist inside, the simplest ones—plain, or with fines herbes—the best; nice little hamburgers on seeded rolls; a steak sandwich that consists of a small steak about as good as the big one—it is served sliced, on toasted rye bread that is moistened by the blood of the beef.

The so-called ice-cream sandwich is chocolate ice cream in a nut crust, adorned with real whipped cream. The apple crisp with ginger ice cream consists of cooked apple, sugary brown crumbs, and the oddly flavored cream. The cassis sherbet is icy, dark pink, refreshing.

You can get a bottle of wine for as little as $9. Three courses and coffee are around $20, plus tax and tip, more if you have steak or lamb; burgers are $5.50 and up, omelets $4.50 and up.

The Ginger Man, 51 West 64th Street (724-7272). Open daily 11:30 a.m. to midnight. A.E., C.B., D.C., M.C., V.

SIMON'S

SIMON'S IS VERY MUCH THE SUBTERranean hideaway. You must go down some steps, around a corner, along a dark corridor to gain entrance to its dark, low-ceilinged intimacy. There is also something sassy about Simon's, serving, as it does, fancy food at high prices in a hole in the ground. The walls of its dining room are of brick or weathered wood. On them are mounted glitzy Deco mirrors of black and gray and silver. The small tables are covered with snowy linen, just as if this were any old ritzy spot. The illumination—if it can quite be called that—is from dim, naked, unfrosted light bulbs that protrude from porcelain fixtures mounted on the walls. The ends of the feeble lamps are silvered over the way exterior light bulbs were for wartime dimouts. These lights are visible, but they do not make other things visible, so the tiny candle on your table is indispensable. First of all, you read the menu by its light. And only with its aid can you discern the frontier between your meat and your potatoes. One evening your waitress is dressed in a black

The Ginger Man: *The bar–dining room, once the entire restaurant, still sets the pubby tone of the place.*

jumpsuit, Argyles, and running shoes. Another night your waiter wears a Simon's T-shirt. Some nights the whole staff wears them (except for the guitarist at the front end of the room, who plinks softly and seems to lull himself to sleep as he does so).

If you must wait for a table, you do it at the tiny liquor bar-cum-oyster bar, behind which the bartender pours drinks, dispenses wine, cracks open mollusks, and serves them to you on ice. You can have your oysters plain or with lemon (80 cents per oyster), or (at higher prices) with such admixtures as pickled ginger, sauce vinaigrette, horseradish, tomato and wasabi, caviar. All but the caviar work well with the bluepoints. You select the preparation you want from the oyster menu.

From the regular menu (which changes from time to time and is always augmented by specials of the day), you select smoked duck breast with figs, firm little slabs of the rich, pungent meat and slivers of juicy dark fig arranged around a mound of duck meat and walnuts bathed in oil. Or you choose the rabbit-veal-and-pork terrine, a moist and well-flavored forcemeat wrapped in silken white fat, studded with hazelnuts, a core of sweet, fruity prunes at its center. You have had better carpaccio—this slice of beef has lost its bloom, the thin mustard with which it is moistened does not conceal the fact, and the three garnishes—pickled ginger, capers, a mound of chopped parsley—seem like the current stages of an ongoing experiment. An appetizer of sweetbreads is served with dressed vegetables, sometimes asparagus, sometimes string beans—the morsels of almost fluffy meat are artfully browned and crisped, and the vegetables are in a mustard vinaigrette that is laced with bits of tomato. The pasta has the strong, homey flavor of egg noodles at their best. The noodles are fine when they are served in a sauce of dried, oiled tomatoes, with pine nuts and cheese. But with smoked salmon, chives, and cream, the egg quality of the noodles argues with the smokiness of the fish. At Simon's you get a salad after your first course—good watercress and lettuce in a light dressing, with a small slice of mild goat cheese.

The coho salmon grenobloise is the entire pink fish—its bones removed—floured and sautéed in its skin, and strewn with capers that have been warmed in butter and then mingled with croutons. This is a couple of steps away from what is usually meant by "grenobloise," but the variation is a good one, even if the fish is a little overcooked. The red snapper is filleted and browned—it is fresh, moist, perhaps a little mild for being prepared without its bones, served in a gentle sauce touched with tomato and basil. Wonderful bay scallops are sautéed and served in a buttery sauce that is flavored with Pernod. A strong sauce of roasted red peppers is served on the side, and you add it to the scallops according to your lights. What Simon's calls cassoulet you would call a stew of four meats—lamb, duck, sweetbreads, and sausage—in a winy sauce, garnished with white beans that are combined with chopped celery and carrots. This is very nice food, but if you were expecting cassoulet, you will probably be surprised, maybe disappointed. The tournedos is billed as "with wild mushrooms," but it is served with button mushrooms to which a couple of wild ones have been added. The meat itself—filet mignon—is tender and perfectly cooked, but bland, as this meat often is. Many times better is the giant butterflied veal chop, stuffed with fresh spinach and served in a dark, char-flavored sauce that is thick with truffles. The rack of lamb (served for two) is good, strong-flavored meat, its surface herbed and crusted, the whole moistened with a light tomato sauce.

The apple pie with Cheddar cheese is dreadful. The coffee meringue—coffee ice cream on a chewy meringue under chocolate syrup—is a harmless sweet. A sometimes available apple tart is notable for the tangy, barely cooked crispness of its fruit, and for the lightness of its pastry. When you order sherbet you get three tennis-ball-size dollops of three different colors and flavors, man-

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go and grapefruit often among them. Wine is $10 and, mostly, up. Three courses and coffee will come to around $27, plus tax and tip.

Simon's, 75 West 68th Street (496-7477). Lunch, Monday through Friday noon to 3 p.m.; brunch, Sundays noon to 4 p.m.; dinner, Tuesday through Saturday 6 p.m. to 2 a.m., and Sundays and Mondays till midnight. A.E., C.B., D.C., M.C., V.

DIMITRI

THIS ONE HAS THE ATTRIBUTES OF A neighborhood restaurant. It is innocent, without gimmicks. You enter to a bar on your right, tables on your left, more of them at the back. The tables are covered with white linen, the walls with shiny gray paint. The restaurant is brightly lighted. Half the people who walk into the store know the boss by name, and you conclude that the two otherwise inexplicable framed representations that hang on the walls—one of Ingrid Bergman and Humphrey Bogart in their *Casablanca* days, the other of Greta Garbo as Anna Christie—were foisted on him by a relative who would have been offended if they had not been hung.

That proprietor is always around, and the earnest waitresses are always sweet to the customers. When every hall at Lincoln Center is working, you will not find an empty seat here between 6:30 P.M. and ten minutes before the downbeat. During that time the bar is filled, too, with people who are waiting for the tables they know will open up at eight. The popularity of the place is, of course, in part a function of its eminently reasonable prices. But the food, most of which—and the best of which—is Greek, is good, too.

The Greek salad, for example, is a big platter of cool chopped tomato mingled with the strong whites and greens of crisp scallions, cucumber and green peppers, pungent chocolate-brown olives, salty anchovies, chopped feta cheese, and chopped hard-cooked egg. Chunks of cheese and quarters of hard-cooked eggs garnish the salad, which is in a cool, acidic, well-seasoned dressing. Your waitress warns you when you order it that it is enough for two. There are not quite as many ingredients in the platter of Greek hors d'oeuvre, nor are they tossed together. The rice-filled grape leaves are firm, fresh, oiled, lemoned, the green wrappers resilient. The tarama—the paste of red caviar and moistened bread—is tart and sparkling. The eggplant spread is thick, glistening, powerfully garlicked. There is more of that strong feta cheese on this plate, as well as spinach pie, a hot turnover of flaky pastry filled with spiced spinach. Among the restaurant's more successful essays beyond Greek borders are the mussels marinières, fresh, tender mussels that have been steamed in a buttery broth that is thick with chopped garlic. There are a few pasta dishes on the menu. The linguine seafood verde (lots of parsley makes it green) is of good ingredients, but it somehow lacks the character of Italian food.

Dimitri's shrimp taste strongly of iodine (most restaurants in New York have the same problem), and that is the undoing of the otherwise refreshing cold seafood salad, in which those shrimp, fresh mussels, scallops, and chunks of octopus and squid are served in their cool marinade of seasoned and lemoned oil. The red snapper, "skaras," is a whole fresh fish, brushed with oil and grilled until it is lightly charred. It is cooked through but still moist, served lemoned and strewn with parsley—the preparation yields a fish of clear, sweet flavor within its crisp skin. Dimitri's steamed salmon is a big log of fish, none of its natural oil or juiciness cooked away, in a shallow pool of butter, sprigs of fresh dill spread across the pink meat—you squeeze on lemon, which livens the lovely, elemental fish. A small card is placed on each table each night, listing the specials of the evening. Mostly they are seafood, and sometimes steamed sea bass is among them, the whole fish, snowy meat within a silvery skin, in a broth that is shot through with scallions and lightly flavored with fresh ginger. Occasionally the card lists osso buco, and if the house does not always get Italian food to seem Italian, in this instance it does, for the meat is tender, flaky, barely clinging to the bone, spicy. The so-called chicken scarpariello is a perfectly nice broiled bird, but not the chunks of herbed, sautéed chicken the name will probably lead you to expect. You get good lamb chops here, three big ones, blackened and juicy, of strong lamb flavor. The flavor of the sirloin steak is just as good, its preparation just as accurate, but sometimes the beef is a little tough.

No Greek desserts. The fruit tarts are either good (a lovely one of peaches), or not so good (a dull one of apples). The chocolate mousse is slightly coffee-flavored, sugary, smooth, fresh, but lacking in airiness, or chocolate intensity, or any of a number of things that might raise it above chocolate pudding. The cheesecake is of the solid, rich, cream-cheese type, lemon-flavored, sweet, silken; if you like that kind of cheesecake, you will like this one.

A big carafe of okay wine is $7.75. Bottles start at $10. Three courses and coffee will come to around $17, plus tax and tip.

Dimitri, 152 Columbus Avenue, near 67th (787-7306). Lunch, Monday through Friday noon to 2:30 p.m.; dinner, Monday through Saturday 5 p.m. to midnight, and Sundays 4 to 11 p.m. A.E., C.B., D.C., M.C., V.

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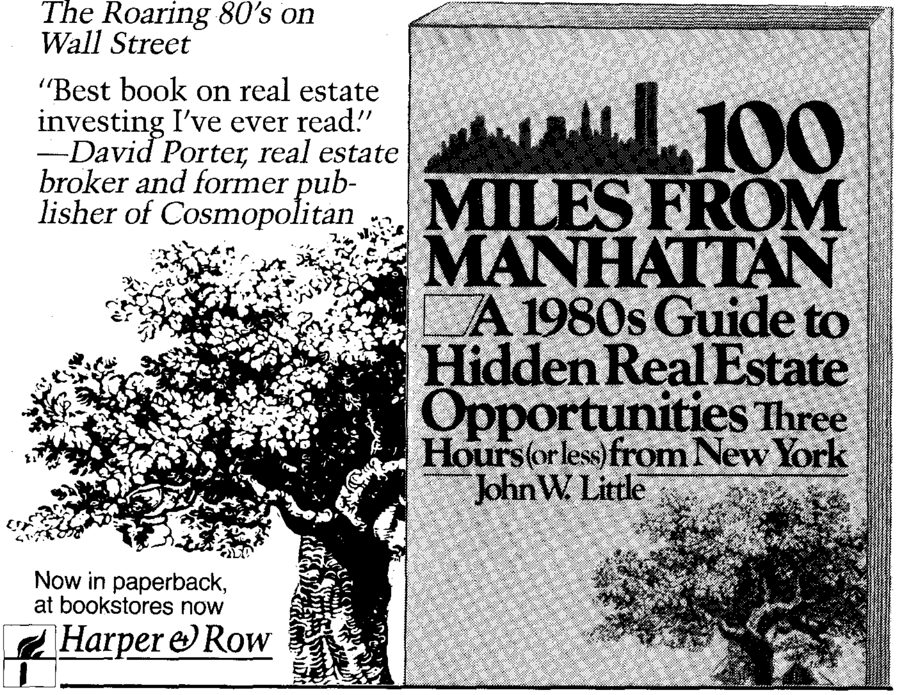
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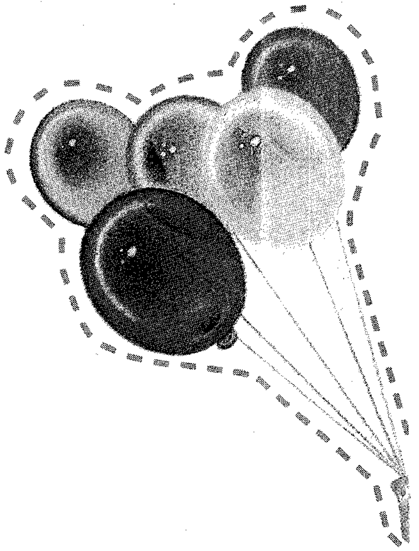
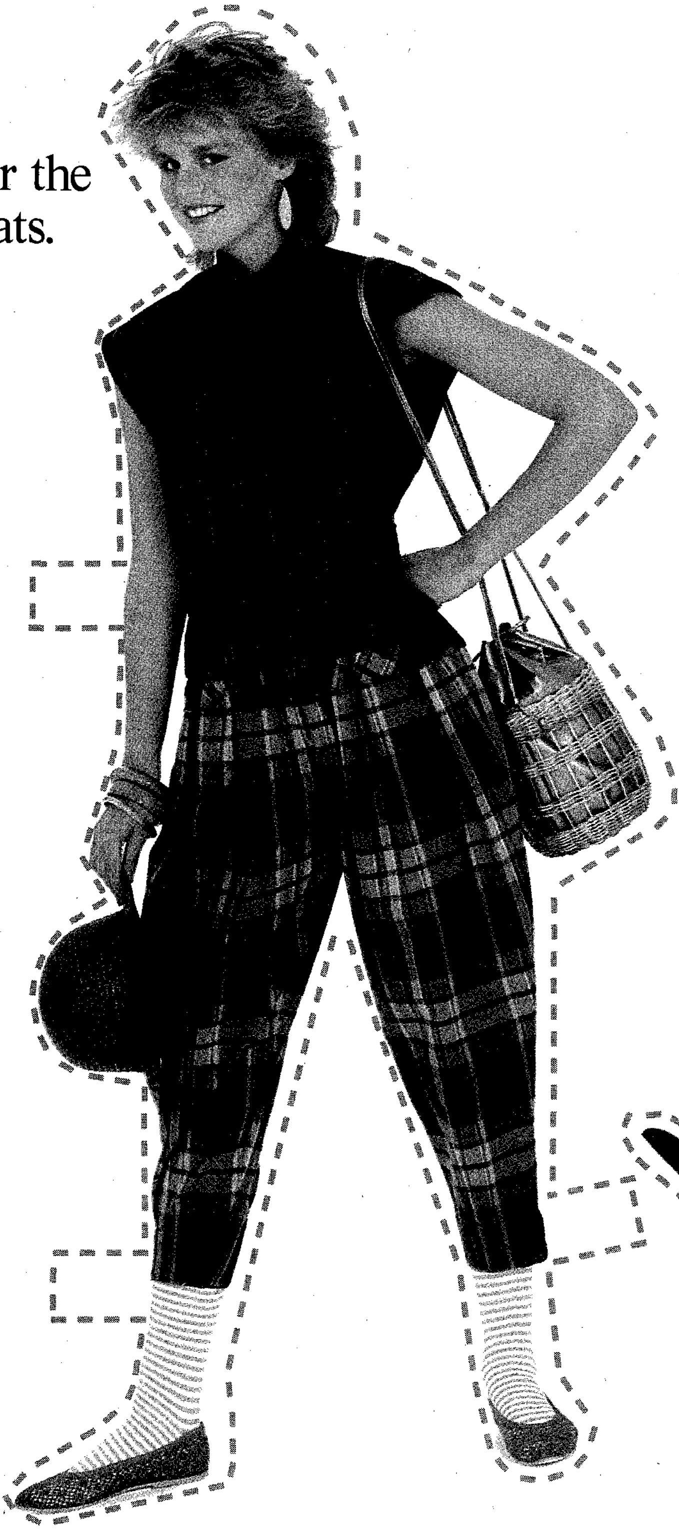
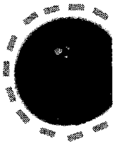


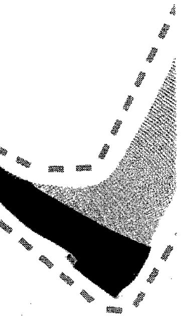
MAD FOR PLAID

By Anna Wintour

Plaids and stripes, together for the first time. Witty hats, funny flats. All set for spring.







Near right: cotton top, about $115, and pants, about $135, by Kenzo, at Bloomingdale's, Charivari for Women (2307 Broadway, near 83rd), Macy's; leather-and-rattan pouch, $55 at La Bagagerie (727 Madison Avenue, near 64th); earrings, $7.50, and bangles, $8 each, by Catherine Stein, at Lord & Taylor; raffia belt by the Leather Shop, $23, and crocheted flats by Kenzo, $54, at Macy's; cotton socks by Perry Ellis for Trimfit, $4.

▬ ▬ ▬ ▬

Center: cotton dress by WilliWear, about $48 at Ann Taylor (3 East 57th Street), B. Altman, Bloomingdale's, Lord & Taylor; straw boater by David Cohen, $35 at Henri Bendel; linen handkerchief by Alexander Julian, $20 at Camouflage (141 Eighth Avenue, at 17th); earrings by Cuff & Link, $15, and bangles by Catherine Stein, $8 each, at Macy's; suede flats by Diego Della Valle, $125 at Barney's; tights by Perry Ellis for Trimfit, $6.50.

▬ ▬ ▬ ▬

Far right: cotton top, $105, pants, $115, and straw hat, $28, by Issey Sport, and flats by Kenzo, $55, all at Bloomingdale's; cotton socks by Elbeo, $17.

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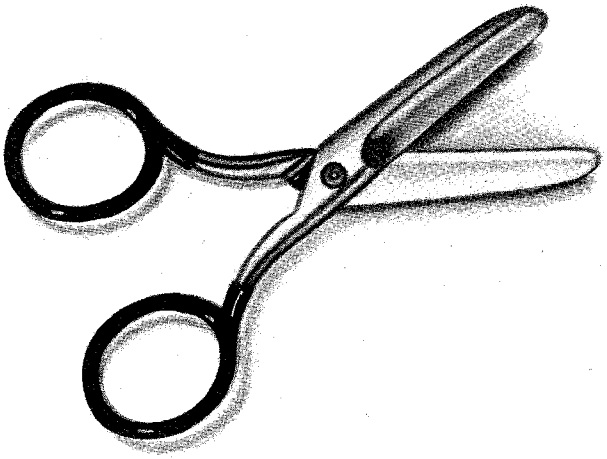
Hair: Le Salon. Makeup: Hollywood DiRusso. Model: Marilyn Clark of Elite Model Management. ▬

Photographed by Rudy Molacek



Illustrated by Dave Calver.

BEST BETS

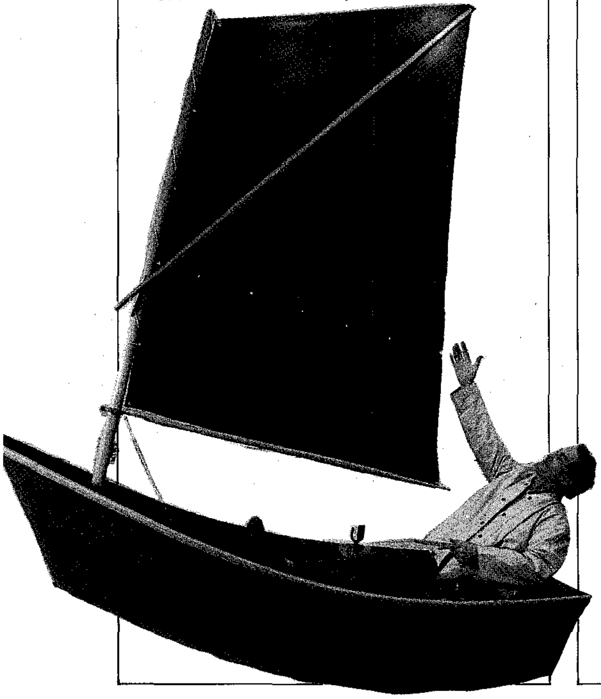
The best of all possible things to buy, see, and do in this best of all possible cities.

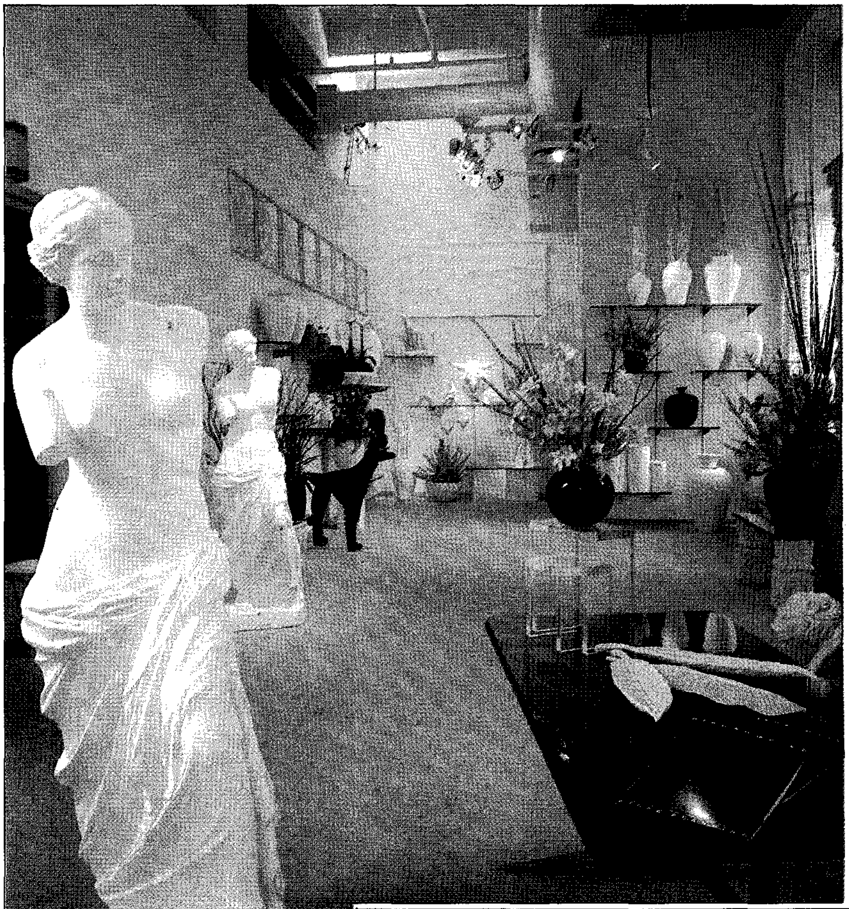
By Nancy McKeon and Corky Pollan

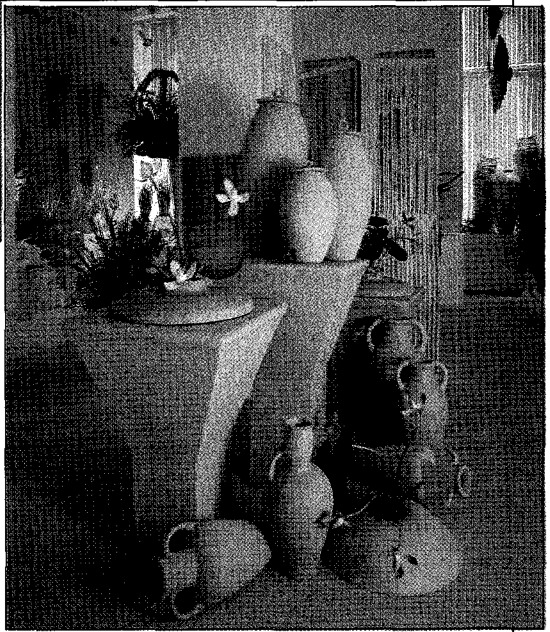
Three Days Before the Mast

Bring scissors, pliers, a paintbrush, and a putty knife to the Y.W.C.A. on Friday at six and go home with an eight-foot rowing dinghy on Sunday at five. Redjeb Jordania (below), who conducts this brand-new workshop and who teaches boatbuilding at South Street Seaport, assures us that the ability to hammer a nail is all the skill necessary. His "Uqbar" dinghies are put together by the stitch-and-glue method. Pre-cut parts are assembled with copper wire and then glued together with epoxy-resin glue. There will be three weekend classes—March 19, 20, 21; April 23, 24, 25; and May 14, 15, 16—and each course costs $400, materials included. Register now.

Y.W.C.A. */610 Lexington Avenue, at 53rd Street/755-4500, ext. 60*





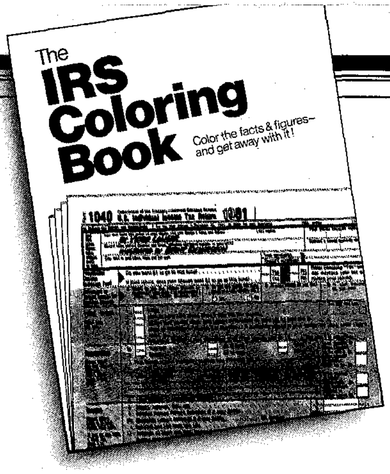


Display's the Thing

For the architecturally bereft modern apartment, there's nothing like a little drama. At least that's the thinking of Judy Niedermaier and John Samuels, a sister-and-brother team who run Niedermaier, a supplier of sculptural *objets* for department-store displays. With this in mind, the Chicago-based Niedermaier crew moved its New York showroom into this baronial ground-floor warehouse space in the West Village and is offering its outsize wares to the post-modern-minded public. Now, you may not want the Venus de Milo (above, $550) hanging around in the living room, but it is not inconceivable that the peachy glow of the display area will convince you that a monumentally scaled jug ($35 to $600) or pillar or crested egret will change your apartment life. Sandy desert tones define the Niedermaier look for spring and summer, but most of the pieces—some made of a plasterlike composition, some of fiberglass—come in a range of colors and finishes. All in all, it's a glorious playground for the object-oriented.

NIEDERMAIER*/435 Hudson Street/675-1106/Monday through Friday 9 a.m. to 5 p.m., and Saturdays from noon*

Photographs by Ricardo Salas.



Seeing Red?

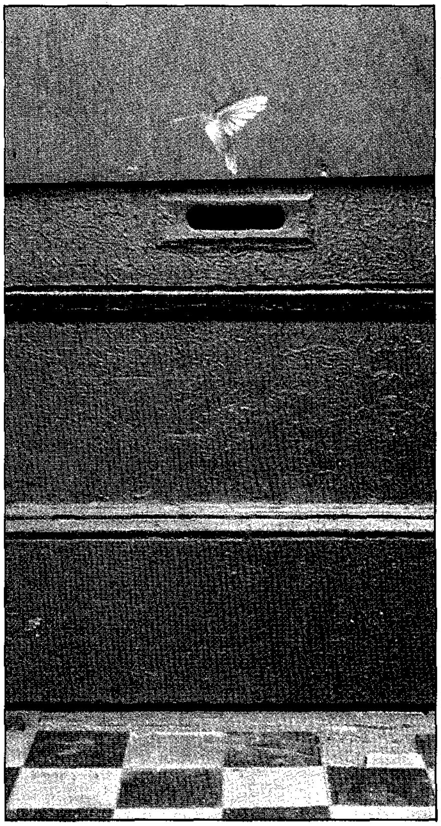
Color us unhappy that we did our taxes before this very funny *IRS Coloring Book* came to our attention. In it we discovered a world of deductions that will keep our friendly C.P.A. in good humor while income averaging: "Hammock used for business purposes"; "Political contributions, and other gambling losses"; "Astrological counseling." Caution: Deducting the cost of crayons for tax preparation may be disallowed.

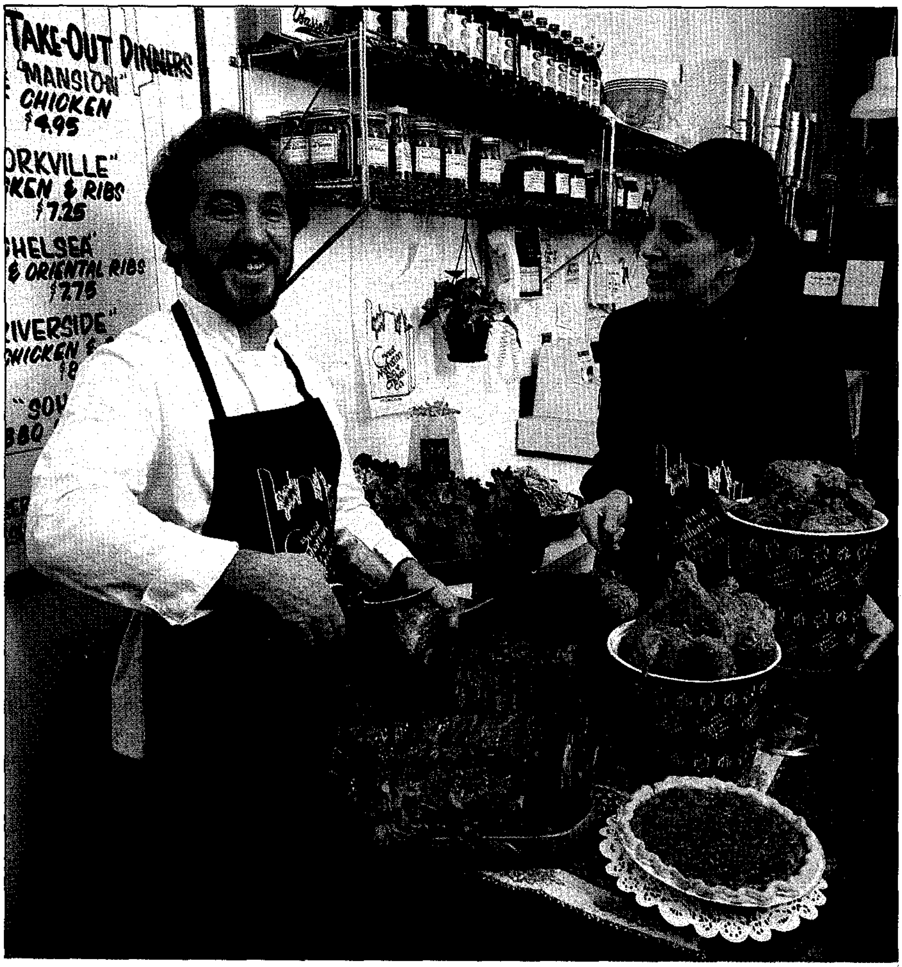
THE IRS COLORING BOOK/ By Victor Langer/ The Dial Press / $4.95 at major bookstores

Without Feathers

Surely there are hummingbirds in Manhattan, at least the occasional blur in Central Park's Ramble. But Daniel Witz's painted hummingbirds are better in one way: They hold still to be admired. The 24-year-old Witz has been letting his birds light on anonymous walls and doors downtown for the past couple of years, and while time and fresh coats of paint have obliterated some, others can still be seen in their very unnatural habitat. Good birding locations are the west side of Lafayette Street near Canal (right), near the southwest corner of Baxter and Centre Streets, and on the south side of Howard Street near Broadway. But, Witz warns, "people aren't prepared for how small a hummingbird is. You have to be really determined to locate one." For the not-so-determined, there's also a photo show of Witz's birds past and present.

"THE BIRDS OF MANHATTAN" / Inroads Gallery/ 150 Mercer Street/ 226-6622 Wednesday through Saturday noon to 6 p.m./ Through March 13





A Touch of Sass

The Great Manhattan Rib & Chicken Company has down-South-tasting takeouts with Upper East Side trimmings. With its super-good spicy fried chicken ($3.89 a pound), an order of potato salad made with new potatoes and a few jackets goes nicely ($2.89 a pound). Baby-back ribs ($6.99 a pound), barbecued chicken ($2.99 a pound), and corn muffins (60 cents apiece) holler for the Manhattan slaw—julienne of red cabbage and carrots ($2.89 a pound). Chicken-and-pasta salad ($5 a pound) can stand by itself. There are fried shoestring potatoes—always crisp and hot and addictive, so order double ($1 a portion)—and Bassett's ice cream ($2.95 a pint). But there's also Cajun Chef hot sauce ($1.25 a pint) to sprinkle on everything, and pecan pie ($2 a slice). Chef-owner Michael Ronis (far left, formerly with Mortimer's and Hoexter's Market) and partners Harry Zee and Tama Davis (near left) will deliver orders of $10 and over to East Side addresses from 65th to 90th Street. Or you can drop by.—**Barbara Costikyan**

THE GREAT MANHATTAN RIB & CHICKEN COMPANY / *1496 Second Avenue, near 78th Street / 879-9220*

Photograph, bottom: Ricardo Salas.

The Insatiable Critic/Gael Greene

NOUVELLE BOUNCE AT LE PERIGORD

"…The new chef from Paris has certainly revitalized the fusty Périgord. Its doddering lineup of dreary classics is gone…"

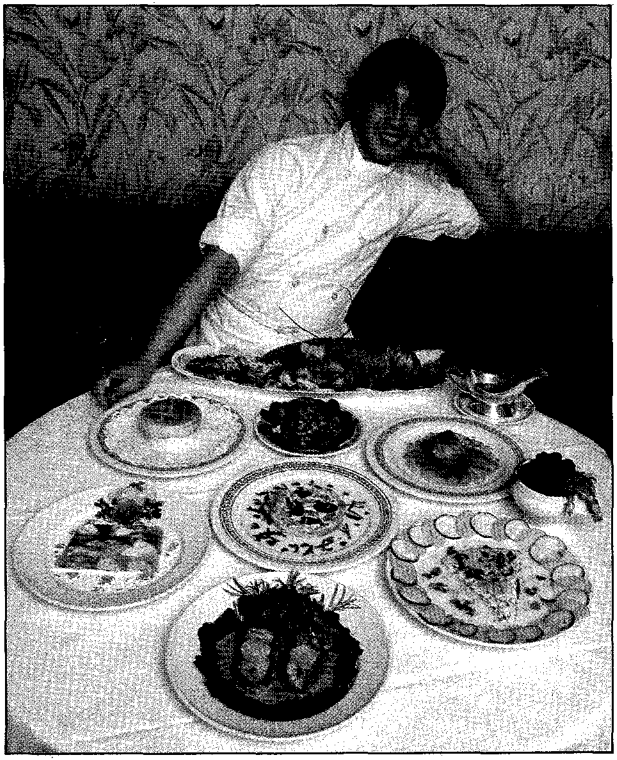
WAS **Le Périgord** EVER A WAY STATION for serious gourmands? If so, knowing mouths long ago abandoned this stodgy bourgeois perch to a loyal hanging-on of diplomats and styleless affluents, the eating-is-a-habit crowd, and a few softies who wouldn't dream of deserting so amiable a host as Georges Briguet.

"You really ought to get a decent chef," one V.I.P. loyalist finally urged. "You're losing time, Georges."

A new chef came. The new chef went. Alas, "great chefs do not fall from the sky," as Georges observes. But this autumn the skies did oblige Le Périgord. Antoine Bouterin came to town. In love with America—"*J'adore* New York"—the former chef of the Quai d'Orsay in Paris was gathering courage to make the jump. He needed a halfway house where he could learn New York, the markets, the economics—and a little English wouldn't hurt—before going off on his own.

Provence-born Bouterin swept Le Périgord with the force of the mistral. Almost overnight he produced the new menu: short, price-fixed—$21 at lunch, $36 at dinner. Three days later he cheerfully declared himself "ready to be judged." I tried to sneak in unnoticed at lunch. No chance. Georges remembers a face he saw only once … remembers folks he hasn't seen since his days as a captain in the infancy of La Grenouille. Even so, anonymous or no, it seemed clear: Antoine's cockiness and Georges's euphoria were justified. Périgord's doddering lineup of dreary classics is gone. Now from the kitchen come crisply elegant savories, a celebration of seafood impeccably just-cooked, juicy birds and lemony sauces in a rain of fresh herbs. The creak of Le Périgord has given way to a nouvelle bounce with a Provençal accent.

That first lunch is impressive. Thin julienne of carrot, zucchini, and leek on a delicate custard tart napped with a tangy lemon-butter sauce. Pleurotes, earthy wild mushrooms from France, tamed with cream and tossed with fresh chervil. Ethereal coquilles Saint-Jacques with coral intact, flown in from Dieppe, served in a chive-flecked sea of butter. These three to start, then entrées: Medallions and claws of lobster out of the shell in a sauce fragrant with red and green peppercorns and snippings of tarragon and coriander. Splendid confit of duck, its flesh moist, rich but not fatty, riding on a galette of crisped potato slices with a rim of buttery croustade. And mignons of veal in a flavorful cream scented with wild mushrooms, morels, and girolles. True, there are stumbles. Tendrils of field greens come drowned in vinaigrette. The coffee is oily and grim. And desserts are a minus, except for a pleasant strawberry mousse spooned over unripe berries. But the joy of discovering Le Périgord's renaissance blurs the displeasure. Lunch with a Beaujolais primeur costs $104 for three.



Forceful: *Antoine Bouterin has set the place on its ear.*

Word of mouth is swift in the food world. The oral character nibbles, tastes, feasts, binges, gossips, chatters … wants all, tells all. Quickly the crowd at Périgord grows as we return for dinner. Georges is soaring. Antoine's energy is contagious. He streaks about the kitchen in sneakers, reforming, teaching, cajoling … stretching his diplomacy to get a settled team to do it his way. Georges is talking about giving his new chef a piece of the action.

At dinner the exquisite tart is truffled: a thin vegetable julienne tangled with splinters of black. There is a wonderful, almost homely veal terrine in a puddle of tomato purée, and an appetizer of lukewarm lobster tossed in field greens and radicchio, beautifully dressed. Fragile fingers of bass are layered with carrot and leek in a sublime jellied terrine. Thin slices of raw salmon are "cooked" with the acid of lemon and lime, and are colorful with a confetti of herbs and minced cucumber. Antoine's asparagus feuilleté is impeccably crafted but bland, and the foie gras salad seems cold, almost stern.

Among the entrées, red snapper is baked in foil under a dense brush of herbed carrot, zucchini, and leek. It is timed to perfection, and delicious. For some reason the lamb lacks taste, and tortured little knots of kidney in a pastry-sealed casserole doesn't work at all. But there is tasty braised beef, grilled bass or salmon, duck with fresh fruit, and a delectable baby chicken. Bouterin is a wizard with spinach—the leaves are bright green, scarcely wilted, faintly buttered. The spinach actually tastes French. And when the salad isn't drenched or tossed too far ahead it can be superlative.

It would be foolish to crown Antoine with laurels so soon. He's a wild hitter, flashy and passionate and smart, but not always under control. His sauces are sometimes too salty. The lobster is a shade too cooked for me. One evening the shrimp tasted near-fossilized. If he orchestrates your dinner, it can be skillfully balanced. But order from the menu at whim and you may find everything buried or mounted on carrot, zucchini, and leek. And so many mixed herbs in too many dishes begins to seem

Photograph by Dan Wynn.

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fetishistic rather than freshly brilliant. For now let us crown him with rosemary and chervil, because at his best he is very good indeed.

And his ambition has certainly revitalized the house. It's got Georges Briguet cutting loose in splendid style. Ten days ago he bought a serious espresso machine. "I was ashamed of that awful coffee," he confesses. He tried to upgrade the insipid petits pains, calling Chanterelle and Dodin-Bouffant for the names of their bakeries. Unhappily, his longtime clients didn't like the chewier, crustier rolls. As for leeks, "we used to buy leeks by the bunch. Now we use three cases a week." If you order the '76 Lascombes for $26, he will offer the '75 at the same price ... a heady option. Perhaps he'll come around to sprucing up the room. Not that it's shabby. Rather, it's quietly without style, a room of graceful proportions. And the ceiling may be hideous, but it provides a miracle of sound-dimming.

And Antoine is devoting more time to the uplifting of desserts. His oeufs à la neige are not really thrilling, but his crêpe-wrapped soufflé is, especially with bits of apple and calvados in the sauce. And every night he tries to do a few portions of caramelized fruit—Chinese pear-apples are a current fascination—in a puddle of berry coulis, raspberry flecked with strawberry, under a scattering of orange and lime zest. There is also intense chocolate cake with flying saucers of solid chocolate, and some wimpy sweet cakes to ignore. The cookies are unabashedly plebeian in a dinner costing $110 to $120 for two.

Antoine Bouterin has been trying to find a way to come to America for ten years. He taught cooking on television in France, and he's decided to do classes here too—Sundays, when Périgord is closed, from 1 to 4 P.M., beginning February 28. How can he give up his only day off? Antoine is obsessed. How can he not?

No way to predict now what will become of Périgord. It is possible that Antoine Bouterin is already giving his best, and that's exciting enough to draw discriminating mouths to Le Périgord. But I suspect he can do even better. After all, he's had only a month to master American flour and butter and cream with the nuance of difference that provokes chefs visiting from France to moan. Who knows what he'll be able to produce in six months or a year ... or if Le Périgord will be big enough, sufficiently compelling, to contain his energy and ambition. Tune in tomorrow. It could be a culinary soap opera.

Le Périgord, 405 East 52nd Street (755-6244). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 5:15 to 10:30 p.m. American Express, Diners Club, MasterCard, Visa. ■

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Art/Kay Larson

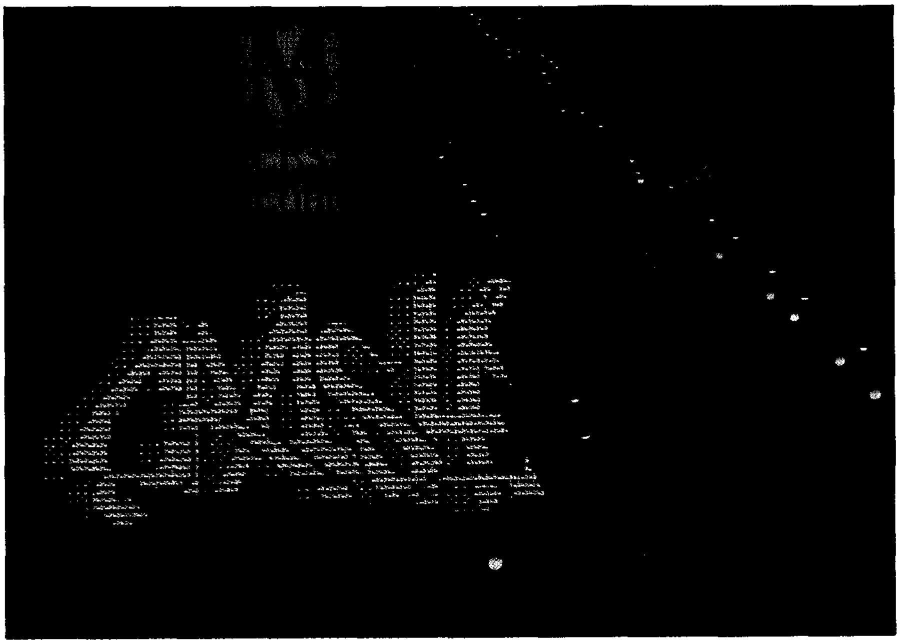
THE GREAT PRETENDER

"...Robert Smithson adored contradiction; his 'Non-Site' works seem 'real,' and the sites become mythical..."

THE WHITNEY MUSEUM'S FOURTH FLOOR is heaped with **Robert Smithson**'s "rock dreams": bins of shiny obsidian, spongy cinder, flaky mica, twinkling gray salt crystals, bitter-orange sandstone, clunky igneous lumps from New Jersey. These encrustations of the American sublime have been chosen as the United States entry in the Venice Biennale this summer, an honor they emphatically deserve. When the show first opened at Cornell University's Johnson Museum in 1980, I wrote in this column that Smithson had become one of the most important artists of the late 1960s and 1970s. I would add to that assessment, but the American Biennale committee has done it for me. Who else, indeed, would we rather see in Venice?

No "earth artist" confronted the American landscape with more feeling for its awesome power and scope. For Smithson, the earth's crust was as packed with competing personalities as London was for Dickens. The enameled bins at the Whitney are not conventional sculptures but depositories for "geological thinking," or lockers where he kept the things his boyish enthusiasms brought home. He was one of the first artists to fan out onto the land in the mid-sixties, and by the time of his death, in a plane crash in 1973, he had become virtually the only one backed by a consistent and expansive philosophy. "An early interest in geology and earth sciences began to assert itself over the whole cultural overlay of Europe," he is quoted by Paul Cummings in the new book *Artists in Their Own Words.* "I developed something that was . . . rooted to my own experience in America."

Smithson's works are hard to comprehend in the two and a half seconds the average museum-goer gives to a painting or sculpture. His persona was compounded from his writings, his travels, his colossal outdoor earthworks, and his invasive imagination—the rock bins are merely what will fit inside a museum. Smithson adored contradiction; "dialectics" was an effective tool for plowing up the mind's subsoil. Rocks represent what natural-history museums like to call "pages in the earth's history book"; when stacked into bins in a gallery they became incongruous intrusions of geological time and space into the soft skin of urban culture. By calling them "Non-Sites,"Smithson invoked the remote and desolate regions—or sites—where the rocks were collected (as desolate as New Jersey, as remote as Utah). The jab at human pretensions is both funny and painful: The "Non-Sites" seem "real," while the sites themselves become as mythical as the earth's crust (always an intellectual hypothesis until it moves).



Times Square flasher: *Work of artist Crash on the Spectacolor board over Broadway.*

Smithson's work addresses the greatest dialectic—between biology and geology, or life and what it lives on. He liked to claim that "geological thinking" solved the problem haunting abstract painters since Jackson Pollock—how to make a work that contains no references to the human figure. The "Non-Sites" are astonishingly sensual, yet emphatically and unhumanly rocky. But the big outdoor projects are set within space and time, Kant's categories of human existence; Smithson's "earthworks" remain distinctly human actions whose contents are rooted in laws of perception and imagination. (*Earthworks*, in fact, was the title of a science-fiction novel Smithson took on one of his New Jersey expeditions. That a pulp thriller could provide the metaphor for grand-scale incursions into the landscape is yet another typical Smithson contradiction.)

Perhaps his smartest achievement, however, was in understanding and using the media. He was one of the first sixties artists to be fascinated with information for its own sake, perhaps realizing how a technological society fundamentally survives on what it thinks it knows. Unlike conceptualists, he also realized that information without substance disappears as fast as yesterday's cheap novel. The "Non-Sites" and the mammoth earthworks provided "substance" sufficiently substantial for anyone's reckoning: *Spiral Jetty* wheels out 1,500 feet into the Great Salt Lake and used 6,650 tons of earth and rock fill. Smithson's relationship to information systems was based on a science-fiction fan's fantasizing, not on a cynic's manipulation. There is something clean, pure, and ineffable about the meeting of rocks (solid fact) and mirrors (incorporeality) at the Whitney. The works are so free from hype that they serve as a reminder of a moment, pre-punk and pre-retro, when artists made art, not reputations. (Through April 18.)

URBAN CULTURE PREFERS TO IMAGINE IT has no limits; it would chafe under Smithson's pointed geological reminders of its transience. So what better

Photograph by Joe McNally/Camera 5.

way to exalt urbanity than by celebrating transience? Is a 30-second message sufficiently speedy? How about a zip of glittering lights high above the "urbanest" wilderness, Times Square?

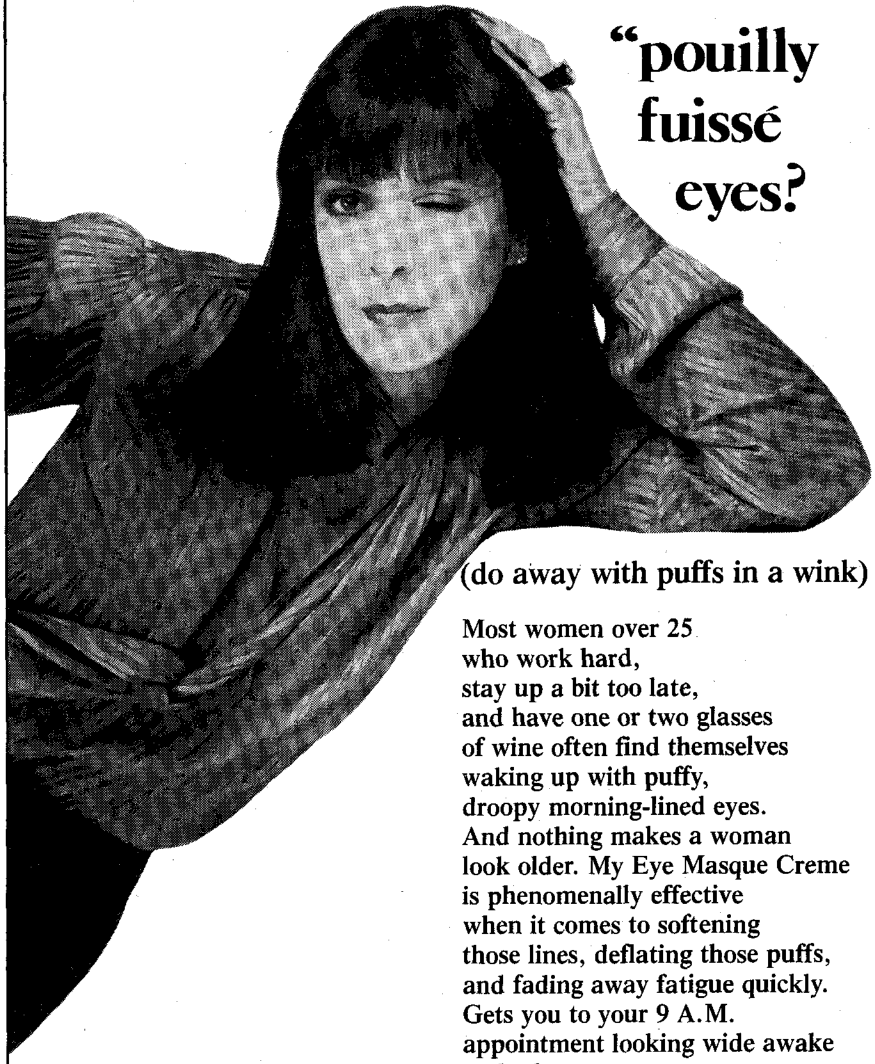
The lights in question skip across the Spectacolor board atop the old Allied Chemical building—a patented, computer-controlled advertising space that until January 1, 1983, will be giving city-celebrating artists more public exposure than they perhaps dared dream of. First to hit the airwaves was Keith Haring, in January; his stick-figure people were stuck all over the subways for months before they made the great upward leap. On February 15, the graffiti "writer" Crash (Johnny Matos) began signing his name in the stratosphere; he'll be followed on March 15 by Jenny Holzer, then Hans Haacke, Ed Towles, Edgar Heap of Birds, and so on, until December 15 brings on artist Jane Dickson, who thought up the idea. (Co-sponsored by Spectacolor and the Public Art Fund, each artist's sequence runs every twenty minutes for two weeks, then reappears sporadically for the next two weeks.)

Dickson is one of the artist-keypunchers who program the Spectacolor board; she felt the exposure was too good to pass up. The series will end just after midnight on New Year's Eve, when all twelve projects will fly by before the nation's TV cameras. Eat your heart out, Ed Koch.

Man Ray HAS REMAINED AS ELUSIVE AS the shadowy skeletal objects in his Rayograms. Too cramped by his birthplace, Ridgefield, New Jersey—immortalized in his first publication, *The Ridgefield Gazook*—he was quick to realize his wit belonged in Paris. But how do we pin down this New Jersey émigré and Parisian intellectual, studio-portrait photographer and photographic abstractionist, writer and Dada typographer? Through his documents, suggests Zabriskie Gallery, which is showing as many as the walls will hold.

The more than 35 books and publications here include photographs to accompany the Dada writings and poems of Benjamin Péret, Louis Aragon, Paul Eluard, Gisèle Prassinos, Tristan Tsara, Guy Lévis-Mano, plus texts of his own. There are Rayographs whose spooky transparency presages the atomic bomb. Eluard, André Breton, and Jean Cocteau appear in familiar portraits; Breton also wrote a text for a leather-bound collaboration between Man Ray and Paul Bonet. And among the "objects" is a witty stack of bronze bars stuck on end and held together by a C-clamp, evoking the pressures of New York. Perhaps after all this we're no closer to sorting out Man Ray, but the effort is redeemed by such abundance. (29 West 57th Street; through March 13.) ▬

"pouilly
fuissé
eyes?



(do away with puffs in a wink)

Most women over 25
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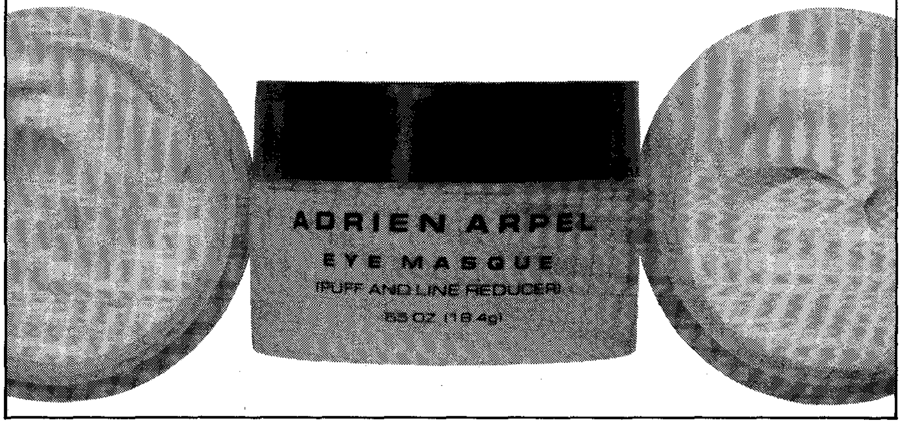
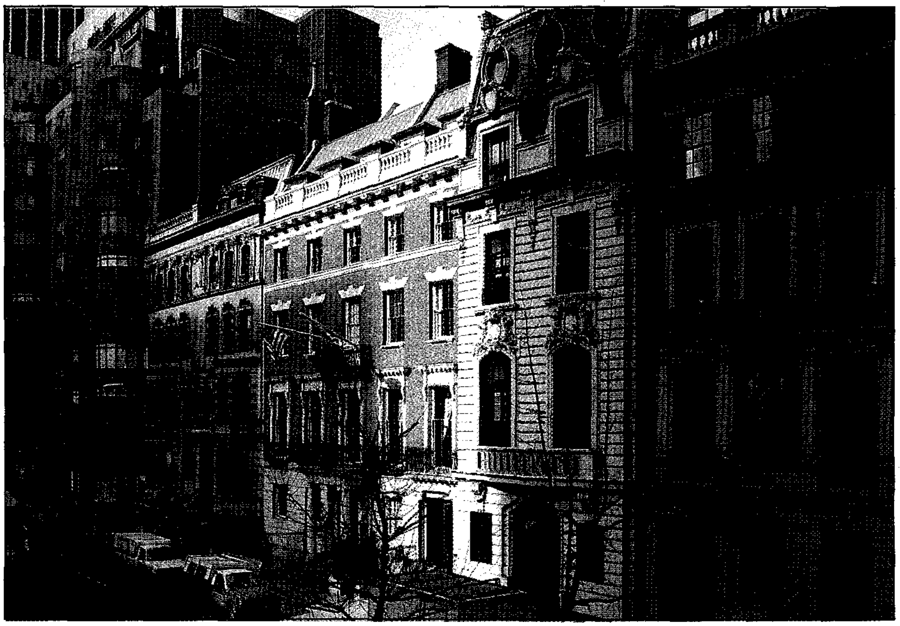
Adrien Arpel

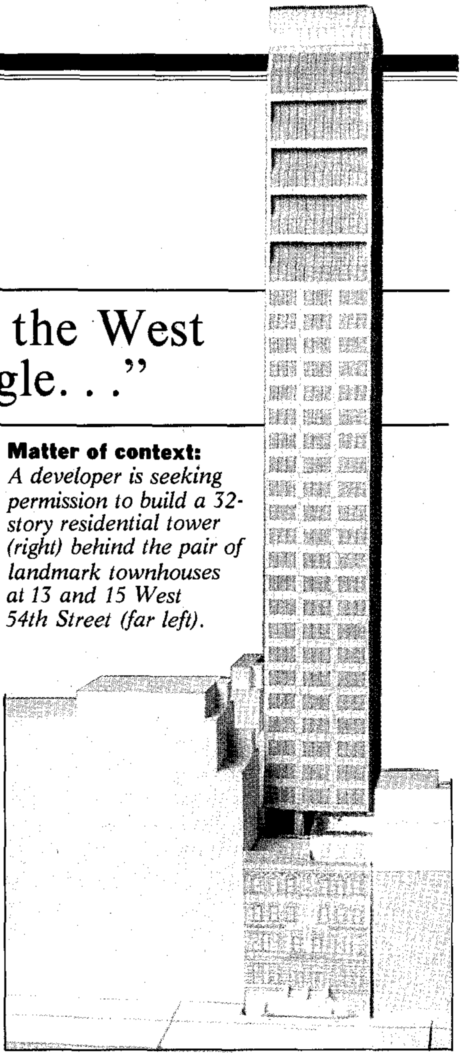


Cityscape/Carter Wiseman

ZONE DEFENSE

"...The real-estate battles under way in the West Fifties are just part of a much larger struggle..."





Matter of context: *A developer is seeking permission to build a 32-story residential tower (right) behind the pair of landmark townhouses at 13 and 15 West 54th Street (far left).*

ZONING IS ONE OF THOSE SUBJECTS ALmost guaranteed to make the average New Yorker's eyes glaze over. It shouldn't be. Zoning determines how many and what sorts of buildings can go where, and how big they can be. If you're worried about losing your view to a high rise, or your evening peace to a disco, that's at least partly a zoning problem. The trouble is that the long-term effects of zoning decisions are usually so hard to visualize through the haze of jargon and detail. A perfect example is the proposal, currently under review by the city, intended to halt the kind of development that has in recent years produced so many giant buildings in an already packed midtown. After all the talking about ULURP (Uniform Land Use Review Procedure) and F.A.R. (floor area ratio) and R.F.P. (Request for Proposal) is over, what can one expect to see happen on the street? A good place to look is in the West Fifties, where two zoning battles with major implications for the city's physical future are being waged within a block of each other.

The clearer-cut of the two battles involves the section of 54th Street between Fifth and Sixth Avenues. A walk along this short stretch is about the best stroll in midtown. Amid the megalithic skyscrapers of the city's busiest neighborhood, the street provides a low-scale oasis. On the south, the garden of the Museum of Modern Art is an unexpected opening to the sky. Along the north side, there is a rare parade of some of New York's classiest architecture, beginning at the Fifth Avenue corner with the ornate Renaissance palazzo of the University Club and continuing through the neo-Federal double townhouse now owned by the U.S. Trust Company to the eclectic fantasies of Nos. 13 and 15, with their matching stoops and bay windows held up by scowling gargoyles. There is a pause for two apartment blocks, past which the old townhouses continue almost all the way to Sixth Avenue. The people at the Department of City Planning like the street so much that they have made it part of a "preservation area" to be included in the zoning revisions now in the works. But those revisions won't go into effect until spring, at the earliest, and if one developer has his way, this elegantly restful strip of West 54th Street will look very different by then.

The developer is Lewfeld Associates, and what it wants to do is to put up a 32-story residential tower in the middle of the 54th Street block. Lewfeld owns 13 and 15 West 54th (the ones with the gargoyles), as well as two townhouses behind them on 55th Street. The 54th Street buildings are designated landmarks and could be demolished only with difficulty, but the 55th Street buildings are as yet unprotected. So the developer intends to raze the uptown buildings and use that site plus the backyard of the landmark pair for his tower. To design this scale-busting intrusion, Lewfeld has retained Peter Capone, of Edward Durell Stone Associates. An architectural firm with a distinguished past (the late Edward Stone, with Philip Goodwin, designed the original building for MOMA, on 53rd Street), it is best known these days for having designed a 59-story tower for St. Bartholomew's Church, on Park Avenue, a job Philip Johnson, John Burgee, Edward Barnes, and Cesar Pelli, among other prominent architects, have said they wouldn't touch on principle ("Cityscape," May 4, 1981).

The Lewfeld project is by no means the only one trying to beat the midtown deadline. According to City Planning, roughly a dozen buildings that would not meet the new requirements for reduced height and bulk are in various stages of development. The cutoff criterion is that the foundations must be "substantially complete" when the Board of Estimate acts on the proposals, probably in May. If, as is the case with the Lewfeld building, the site has not even been cleared, timing is a problem in itself. But Lewfeld has some additional worries. All four of the buildings making up the site have been recom-

Photograph by Theo Westenberger/Gamma-Liaison.

mended for nomination to the State and National Registers of Historic Places, meaning that any plan to alter or demolish them would be subject to environmental-impact studies. Meanwhile, because part of the proposed building would stand on what has already been designated by the city as a landmark site, and would have an effect on still other landmarks (the entire row from the University Club to the Rockefeller Apartments, at No. 17, has been designated, and the apartments are under consideration), the developer must get approval from the Landmarks Preservation Commission. This agency has been growing steadily gutsier in confronting developers, and it would do well to send this one packing.

The sales pitch for buildings like the Lewfeld tower has become depressingly familiar. It usually stresses that the building is to be set back from the street—in this case by the depth of the landmark townhouses—and that it therefore will not seriously affect one's perception of surrounding low-rise buildings. The selection of materials—here it includes limestone as well as mirror glass—is presented as an attempt to make the tower blend in with the nearby masonry. Pedestrian plazas and arcades (planned in the Lewfeld case for the 55th Street side) are normally characterized as reducing the impact of the building on the streetscape. Nonsense. The fact is that you can't dematerialize a building of this size. Dropped among lower structures, such buildings inevitably create a watchtower effect: great for those with the view, not at all for those who are part of it.

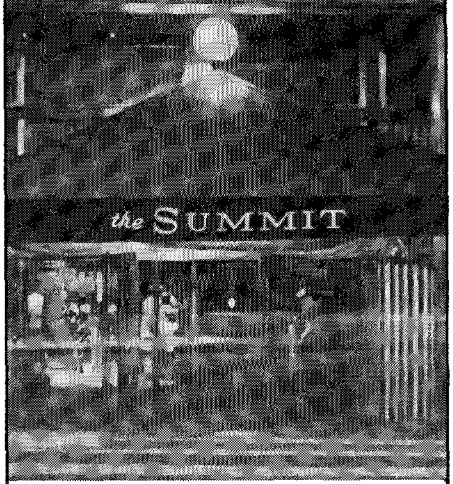
This building is precisely the kind the midtown-zoning revision was designed to prevent. In the 1970s, it became common practice to give developers a break on height and bulk in exchange for such "amenities" as the plaza and arcade included in the Lewfeld plan. About three years ago, the city realized that the trade-off game was costing more in light, air, and congestion than it was paying back, and discussion began on how to tighten up the rules. The resulting proposals would require reduced height and bulk in midtown generally. But in a mid-block strip running from the north side of 53rd Street to the north side of 56th Street between Fifth and Sixth Avenues, where numerous low structures survive, development would be even further restricted. The aim is to protect an area the planning department describes as one where "relief of scale and variety of uses contribute to the well-being and sound functioning of the surrounding densely developed commercial core." It is a worthy aim for an area in which a new 32-story tower has no business.

If the issues are clear in the case of the Lewfeld tower, they are decidedly murky just one block south. The mid-block portion of the north side of 53rd Street presented, until recently, a generally low-rise skyline. The 53-story tower now being built by the Museum of Modern Art has broken that line, but the brownstones just to the west, in the zoning people's eyes, should still qualify the street as part of the preservation area. Six of those brownstones, which have no architectural distinction, are owned by the Museum of American Folk Art, which bought them expecting to build a tower both to house its collection and to help subsidize its future through income from mixed-use space. The proposed zoning would trim the planned 21-story building to between 8 and 14 stories, a size the museum says would be economically unfeasible and result in "a major setback in our present plans" and a "loss of the critical location we have enjoyed since our founding."

That possibility has put some backers of the new zoning in a jam. At a recent public hearing on the subject, the Presidents' Council, a group representing several civic organizations that are traditionally on the side of preservation, endorsed the zoning changes but called for "further study" of the museum's particular case. The museum, of course, wants the boundary of the preservation district redrawn, arguing that the scale of 53rd Street has already been fundamentally altered by the MOMA tower. "Even if we put up a 21-story tower," says Gerard Wertkin, the museum's assistant director, "it will be smaller than those around us." Adds another museum staffer, "All the good buildings on the street have already been torn down."

Whatever the financial merits of the case, there is a pernicious logic to the museum's arguments. Even though those arguments are articulated by a nonprofit cultural institution, they sound very much like what the profit people say when going after a piece of commercial real estate: "Look, the neighborhood is already shot. What the hell? One more big building isn't going to make it much worse." But bending the rules is what got us where we are in most of midtown: overbuilt and just about out of sky. There is already talk of tacking on to the revised zoning a grandfather clause that would exempt some builders who will not have got their foundations in on time. The question is where to draw the line: At those who have already secured funding? Or assembled sites? Or filed plans? And should cultural institutions get *extra*-special consideration?

The City Planning Department is opposed to grandfathering, but, as Jennifer Raab, speaking for the department, puts it, "Nobody wants the zoning to create a hardship for one particular group." The Folk Art Museum, for its part, has or-



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dered a revision of its original tower design, and the architect, Emilio Ambasz, says his office is "working on all possible contingencies."

There seems to be room for compromise here, but compromise is one thing and caving in is another. It may be that the Museum of American Folk Art's building plan will become a casualty of the city's attempt, albeit belated, to ensure that what little is left of midtown's low scale will remain. It may also be that the museum will find a way to get along with less than it says it has to have. Either way, this battle and the one going on a block to the north are just part of a much larger struggle for the scale and character of New York. They make clearer than ever the fact that the protection of individual buildings is no longer sufficient. The greater issue is, increasingly, one of context: What is it about a group of buildings that makes us like to be around them? What is it that makes us walk on one street when another is just as direct? What is it that makes us want to live in a particular neighborhood when the rents are lower and the subway stations cleaner elsewhere?

The recent designation of the Upper East Side Historic District showed a welcome recognition of such contextual questions. Many other worthy streets and neighborhoods, however, are not—and, on the strength of their architecture, should not be—protected by landmarks regulations. Until recently, economics was enough to discourage large-scale development outside the most desirable areas: You just couldn't turn a dollar on new construction unless you could charge big rents. But as the steadily growing demand for real estate in Manhattan and beyond makes once less alluring enclaves—Murray Hill, even parts of Harlem—more attractive for development, the old rules are going to need the same kind of updating the ones for midtown are getting. Low-rise sections of the Upper East Side just beyond the Historic District are already under attack by the so-called "needle" buildings, anorectic towers that can go up on a site no wider than a brownstone.

Norman Marcus, counsel to the Department of City Planning, says the issue of less-sought-after neighborhoods "is one of our next assignments." The problem is time. It took too long for the city to appreciate the vulnerability of midtown. And once appreciated it took another three years to have the books rewritten. Big buildings go up a lot faster than that. And no one is likely to suggest an ordinance requiring that any of them be torn down just because they are deemed bad or unwelcome after the fact.

Even if someone did, there would be no way to reassemble what it is that makes West 54th Street a place where you want to be. ■

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BAMBI MEETS THE METS

"...The new manager, George Bamberger, resembles George Kennedy, but the voice is Art Carney's Ed Norton..."

MY FAVORITE MET MANAGER WAS Wesley Noreen Westrum, 1965–67. At the start of his first spring training, Wes tacked a copy of Rudyard Kipling's "If" to the bulletin board. The best thing about that season was Kipling's meter.

After the usual Met loss, the sportswriters would find Wes, a fleshy, balding fellow, bowling bags under his eyes, totally naked, a liverwurst sandwich in his hands. "Oh, my gosh," Wes always began, "wasn't that awful?" While they agreed, he ate liverwurst.

Wes comes to mind because the Mets are back in spring training with a new manager, George Bamberger. The press releases haven't given us a clue about his taste in poets or cold cuts. In good old Met days the answer to both would have been Schmulka Bernstein. But we have to be fair and give these Mets every chance. After all, with the Giants and Jets bona fide playoff teams and the Rangers talking about leaving the state, this is a golden age for New York sports.

The Mets' owners did several noteworthy things over the winter, not the least of which was avoiding elevators. There was the firing of Joe Torre, who managed more games than anyone in Met history, and, naturally, lost more. They fired their scoreboard, coming up with a $4-million beauty that promises replays in color, close-ups of live action, animation, a balanced budget, and rainy-day fun and games—the Cuisinart of message boards.

And, for another $10 million, they hauled in George Foster, a genuine star. He hits home runs, he drives in runs, he demands respect. So he doesn't chase the ball like Willie Mays, or throw the ball like Willie Mays, and, at 33, he sometimes runs the bases like Willy Loman. The man is a slugger. For the first time in Flushing history, the Mets have a batting order capable of producing significantly more than long yawns.

Since someone has to take the blame, general manager Frank Cashen hired the only major-league manager who knows his way around Staten Island. The 56-year-old Bamberger is a local boy who pitched a few innings with his favorite team, the New York Giants. Mostly, he won minor-league games, over 200. After ten years as a pitching coach with the Baltimore Orioles, where he helped produce eighteen twenty-game winners, people were saying that "Bambi" would make a fine manager. Which was just what happened when he went to Milwaukee, a franchise that hadn't had a successful record in its nine years before Bamberger. In a hurry, his Milwaukee club won 93, then 95. So George Bamberger knows a little something about winning.

In training: *Bamberger (far right) and his boys in St. Petersburg last week.*

That first year at Milwaukee, though, there was a long losing streak. After the eighth night, the reporters didn't have many original questions. In fact, the Milwaukee press corps had dwindled to one man. And after a visit to the manager's office, that reporter walked into the clubhouse. He was wondering whom to bother when someone wrapped an arm around his shoulder. Bamberger. "I hope I answered all your questions okay," the manager said. "I never lost eight straight before."

Bamberger suffered a heart attack before spring training in 1980, went through a five-bypass operation, and was back by June. That was probably too quick. He resigned in September, went back home to Florida, where he fishes like a winner, and began collecting his baseball pension. "After 37 years in baseball," he says now, "I was living like a normal person. My mind was made up. I was never coming back."

Maybe one of the newspapers he wrapped the fish in had something about the Mets' needing a manager. When Cashen called, Bamberger thought it over: The Mets train in St. Petersburg, ten minutes from his home; it isn't impossible to get from Shea Stadium to Staten Island, where his brother and mother still live; he knew and liked Cashen from Baltimore days. "And, let's be honest about it," Bamberger says, "the money's pretty good. That's very important, the money."

He's pulling in around $250,000 a year. And he'll do it the old-fashioned way. For one thing, the man has rules. This spring, no dogs in the clubhouse, no kids, no shorts. "And nobody comes late," the manager says. "The first time, a hundred dollars, then two hundred, four hundred, eight hundred. And they won't play. If you worked in a shipyard you'd be docked, and if you work for me you'll be docked."

The rap against Torre was that he didn't run a tight shipyard. To get a line on the new man, Met pitcher Tom Hausman called old friends on the Milwaukee team. "They told me, 'If you can't play for him, get out of the game, because you can't play for anybody.'" And then he was warned about no dogs,

Photograph by Dennis Burke.

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no kids, no shorts. When Bamberger and Hausman met, the manager asked, "Don't you have a dog?" The pitcher shook his head. "When you were named manager, I shot him."

Bamberger resembles actor George Kennedy, but the voice is Art Carney's Ed Norton. Sometimes, so are the speeches. Here's Bamberger/Norton on why his players must wear jackets and ties when they travel.

"They looked like Little Lord Fauntleroys on the plane. I was proud of that. When you travel, you act like gentlemen. I didn't ask that, I demanded it. What makes a player think he can say things and do things because he's a professional ballplayer? Being in the public eye, they should act more like a gentleman than anybody else. About seven times a year a stewardess would come up to me and say, 'Are you the manager of this ball club?' I'd say, 'Yes, I am.' 'Just want to tell you what a perfect group of boys. They're perfect gentlemen, and they look so neat.' To me, that's a compliment."

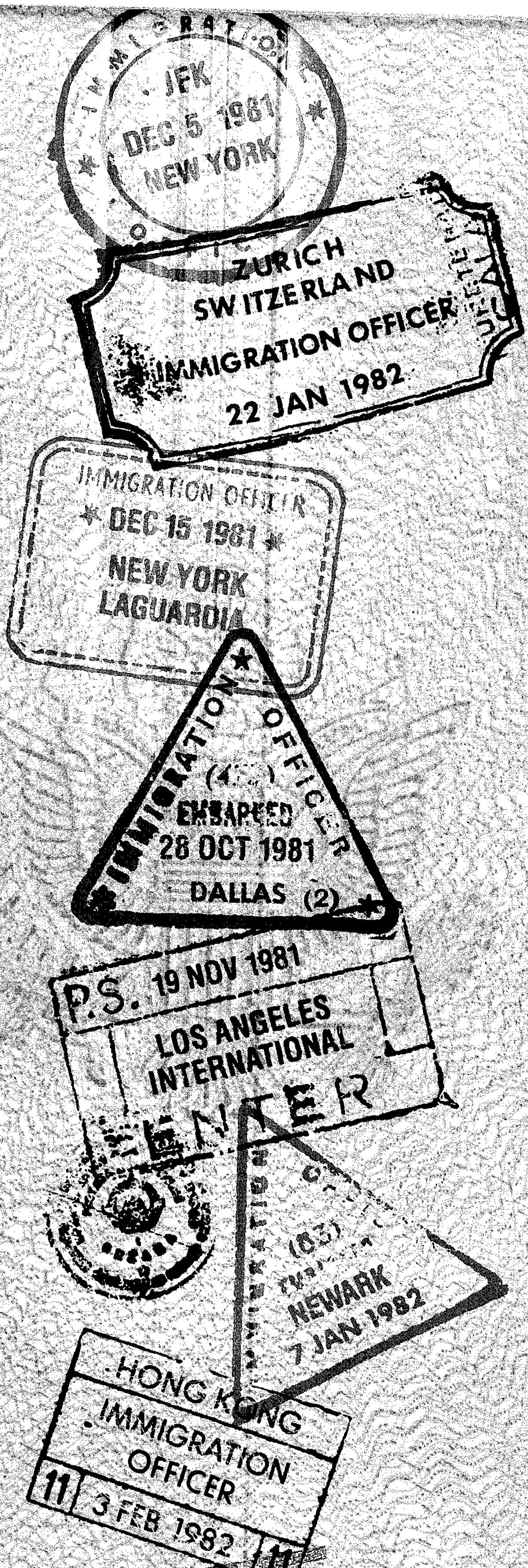
If only Bamberger could be as assured about his starting pitchers. He mentions Craig Swan, injured all of last year; Pat Zachry, seven-and-fourteen in 1981 ("He has really done nothing since he's been with the Mets"); Mike Scott, five wins, ten losses ("You can't win pennants with five-and-ten"); and Pete Falcone, an erratic left-hander.

"I just named four guys who are potentially my starters, and everyone is a question mark," Bamberger admits. "And if you want to name a fifth one it's Randy Jones, who was one-and-eight last year and pitched very poorly."

The bats are not in his hair. Last year's star rookies, Mookie Wilson and Hubie Brooks, figure to improve. With Foster in the middle of the lineup, Dave Kingman and Ellis Valentine, 1981 disappointments, should make more noise. Bamberger has all spring to find a second-baseman and shortstop. Since the Mets are deep in outfielders, it's almost certain that someone, Lee Mazzilli perhaps, will be traded. Too bad. Mazzilli looks swell in jacket and tie.

"It's tough to make a trade now," Cashen says. "The clubs, like the fans, are caught up in the spring syndrome of eternal hope. My number-one priority is an established starting pitcher. I don't need a mediocre pitcher—I've got a glut of those."

Never mind—he has Bamberger. "I think I'm a great motivator," the manager says. "Any ex-pitcher knows how to throw the curveball and all that. My strength is, I can build guys up. If you get across to the player that he's as good as anybody else, if you think positive, your chances of winning are excellent." If? Did he say *if?*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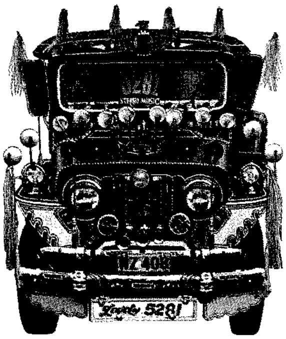

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INTRODUCTION

Business travel is no joy at its best—but few travelers suffer more than New Yorkers, who must endure the added ordeal of getting in and out of some of the world's most congested airports at the start and end of their trip. Nowadays, however, when the traffic is crawling to LaGuardia, you can at least look forward to express check-in at the airport, free drinks in the air, and a concierge in the hotel at your destination to offer sympathy. Such services have proliferated wildly in the last few years. Here is a survey of some of the offerings—and some important pointers on traveling with the least possible fuss and bother.

AIRLINES

The industry's current competition for the business traveler's dollar has brought all kinds of benefits—not only better schedules on the most hotly contested routes, but also better service across the board. After Pan Am introduced its Sleeperette seats in first class on 747s, other airlines followed suit, so that when today's passengers nod off on long hauls, they do it in extra wide seats that recline to as much as 60 degrees.

At the same time, there has been an increase in the number of airlines offering a business class section. Passengers check in at a special counter and are treated to free drinks and headphones, meal service with a choice of entrees, and priority baggage handling —all at the normal economy fare (plus a surcharge on some carriers). Pan Am has its Clipper Class, Finnair its Executive Class, Lufthansa its Business Class, TWA its Ambassador Class, and Sabena its Three Star Service, to name a few. And in at least one case, this good service has come at lower prices. After something of a fare war between Air France and SAS, both carriers are now charging less for their intra-European business class service, called Classe Affaires and EuroClass respectively.

On the domestic scene, business class never really took off when it was introduced a few years ago. That was true for a whole host of reasons, not the least of which was the fact that most flights are short enough that executives don't feel the need for the extra space and service, especially if it means paying a higher fare. (TWA is currently bucking this trend on all of its domestic, non-stop transcontinental flights with its Ambassador Class, introduced in January.)

Domestic carriers' carrots usually include some version of a bonus plan whereby frequent travelers are eligible for upgraded, discounted, or free tickets depending on the number of miles they log. American, Eastern, and TWA are among those sponsoring the programs.

A number of airlines maintain clubs where members, who pay around $50 a year, can work or relax before or between flights. (American has its Admirals Clubs, Braniff its International Council, Eastern its Ionosphere Club, TWA its Ambassador Club, United a Red Carpet and Executive Air Travel Clubs, and USAir a namesake club in Pittsburgh, with more on the way.) Air-to-ground telephones will be widespread by this time next year; American has announced plans to install telephone service in all 34 of its DC-10s and 767s and in eight 747s by the end of 1982. Moslem, Hindu, Kosher, low cholesterol, low calorie, low fat, low salt, vegetarian, and other special meals are almost universally available. American and TWA offer advance seat selection and round-trip check-in; TWA calls this its Airport Express service. American sells a variety of AAirpasses good for up to 25,000 miles of travel per year.

None of these services are going to lure you onto a 7 a.m. flight if you don't need to arrive before 3 p.m. But the savvy traveler will keep abreast of the latest offerings—and take advantage of them when the opportunity arises. Many airlines also make certain other helpful gestures to frequent patrons identified through district sales offices; if you feel you rate such special treatment, bring yourself to their attention.

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BUSINESS
TRAVELER'S
SURVIVAL
GUIDE

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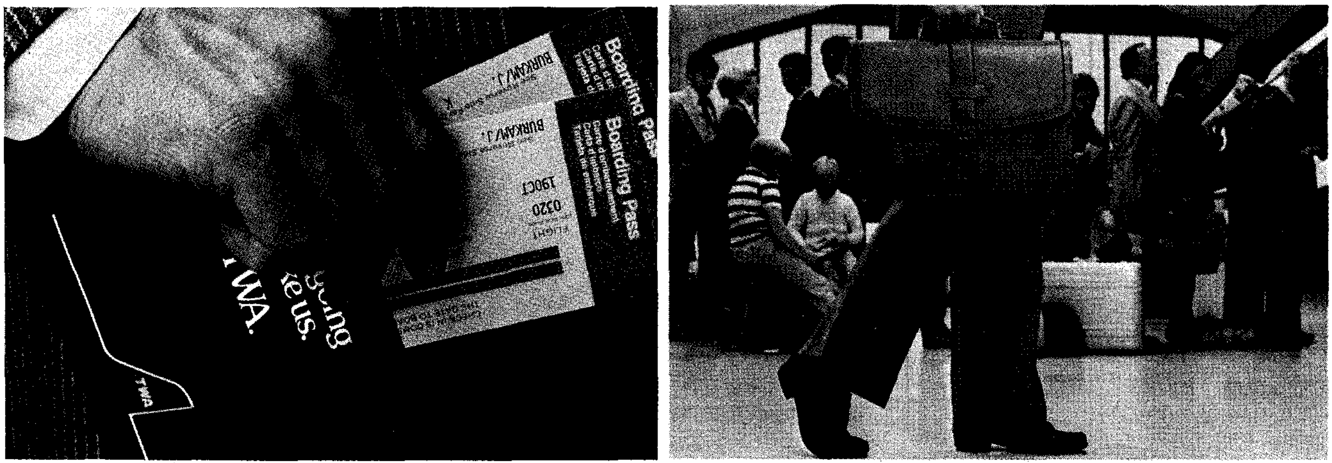

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Airline telephone numbers

Note that these toll-free numbers are for calls made from telephones in area code 212. When dialing from outside that calling area check with directory assistance, 800-555-1212.

For reservations and information about domestic and Canadian flights:

Air Canada, 869-1900
Air Florida, 800-327-2971
Air North, 800-451-3432
Air Vermont, 800-343-8828
Air Virginia, 800-446-7834
Allegheny Commuter, 800-428-4253
American, 431-1132
Bar Harbor, 925-8113
Braniff, 687-8200
Capitol International, 883-0790
Catskill, 800-252-2144
Command, 656-5577
Commuter, 800-252-1490
Continental, 800-525-0280
Delta, 239-0700
Eastern, 986-5000
Empire, 800-962-5665
Holiday, 201-961-2770
Mall, 800-342-9803
Midway, 800-621-5700
New Air, 800-243-6570
New York Air, 565-1100
Northwest Orient, 564-2300
Ozark, 586-3612
Pan Am, 697-9000
People Express, 772-0344
Piedmont, 489-1460
Pilgrim, 995-2230
Precision, 800-451-4221
Princeton, 800-257-5032
Provincetown-Boston, 247-0088
Republic, 581-8851
Susquehanna, 800-252-2162
TWA, 290-2121
United, 867-3000
USAir, 736-3200
World, 267-7111

For information about international flights:

Aer Lingus, 557-1110
Aeroflot, 661-4050
Aerolineas Argentinas, 974-3370
Aeromexico, 391-2900
Air Afrique, 247-0100
Air Canada, 869-1900
Air France, 247-0100
Air India, 751-6200
Air Jamaica, 421-9750
Air New Zealand, 800-421-5540
Air Panama, 246-4060
Alia Royal Jordanian, 949-0050
Alitalia, 582-8900
Austrian, 896-8623
Avianca, 399-0804
Braniff, 687-8200
British, 687-1600
BWIA, 800-327-7401
CAAC, 371-9898
Czechoslovak, 682-5833
Eastern, 986-5000
Ecuatoriana, 800-327-1337
Egyptair, 581-5600
El Al, 486-2600
Finnair, 889-7070
Guy America, 459-1500
Guyana, 773-0800
Iberia, 793-3300
Icelandair, 757-8585
Japan, 838-4400
KLM Royal Dutch, 759-3600
Korean, 371-4820;
Kuwait, 581-9412
LAN Chile, 800-327-3614
Lufthansa, 895-1277
Nigeria, 935-2700
Northwest Orient, 564-2300
Olympic, 838-3600
Pakistan International, 370-9161
Pan Am, 697-9000
Qantas, 800-227-4500
Royal Air Maroc, 974-3850
Sabena, 961-6200
Saudi Arabian, 758-4727
Scandinavian, 657-7700
South African, 826-1245
Swissair, 995-8400
TAP, 556-8400
Tarom Romanian, 687-6013
Transamerica, 800-227-2888
TWA, 290-2121
UTA, 247-0100
Varig Brazilian, 682-3100
Viasa, 421-7722
World, 800-526-8340
Yugoslav, 246-6401

AIRPORTS

The Port Authority of New York and New Jersey (Aviation Public Services Division, One World Trade Center, Room 65N, New York, NY 10048; 466-7503) publishes the excellent "Map/Guides" series detailing facilities and services at LaGuardia, John F. Kennedy, and Newark airports.

La Guardia Airport

This airport in northern Queens, just eight miles from midtown, is busy all day, every day, year-round—but especially from 8 to 10 a.m. and again from 3 to 8 p.m. **Currency exchange** is available at the Manufacturers Hanover Trust (476-6630) on the lower level of the Main Terminal in the central lobby area (9 a.m. to 3 p.m. Monday and Tuesday; 9 a.m. to 4 p.m., Wednesday, Thursday, and Friday). **Insurance** desks are located near American, Eastern, and United boarding areas (6 a.m. to 9:30 p.m. daily). **Lost and found** (476-5115) should be contacted only after the missing items have been reported to the airline. **Medical services** are available in Hangar 7 near the Marine Terminal (8 a.m. to 4 p.m. Monday through Friday; 476-5575). **Parking and roadway information** is available from 476-5105. Parking is available in the garage opposite the Main Terminal ($12 per 24-hour period); there is no reduced rate parking here. **Postal services** are available on the lower level of the Main Terminal's central lobby (8:30 a.m. to 5 p.m., Monday through Friday; 429-5689). **Car rental agencies** (Avis, Budget, Dollar, Hertz, and National) have counters in the arrivals area of the Main Terminal. **Taxis** charge about $10 to $13 plus tolls for the 20-to-40-minute trip into Manhattan; group ride rates are available to Manhattan destinations south of 96th Street (784-4343; $6 or $7; minimum of three passengers), and on those miserable nights when the queue for cabs stretches off into the distance, this is the most expeditious way to get home.

John F. Kennedy International Airport

Located about fifteen highway miles from Grand Central and used for international arrivals and departures plus medium and long-haul domestic flights, this 4,930-acre airport is about the size of a section of Manhattan from the Battery to midtown. Just being there can be trying, and during the busy periods—roughly from 3 to 8 p.m. from May through September—Kennedy can be a real nightmare.

Like a small city, JFK offers an abundance of services, from an ASPCA 24-hour animal shelter (656-6042) to Catholic, Jewish, and Protestant

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houses of worship at the Tri-Faith Chapel Plaza at the center of the airport. **General airport information** is dispensed at a counter in the International Arrivals Building's main lobby (8 a.m. to midnight; 656-7990). **Baggage storage** is available at the Pan Am terminal (7 a.m. to 11 p.m. daily) and in the East and West Wings of the IAB (7 a.m. to 10:45 p.m. daily). **Currency exchange** is available at Deak-Perera (656-8444) in the IAB and from Citibank (632-2504) at ten other locations throughout the airport at hours corresponding to arrivals and departures. **Lost and found** items should be reported first to the airline, then to the airport's main lost and found office at 656-4120. **Medical assistance** is available at a clinic in Building #198 at 150th Street and South Cargo Road (open 24 hours; 656-5344). A **dental office** is located in Suite 2311 on the second floor of the IAB's East Wing (9:30 a.m. to 5 p.m. on Monday and Wednesday and 10 a.m. to 1 p.m. on Thursday; 656-4747). **Parking and roadway information** is available from 495-5400. Reduced rate parking costs $3 per 24 hours; buses operate to the central terminal area every 20 minutes from 6 a.m. to 1 a.m. and every half hour from 1 a.m. to 6 a.m. Parking is also available in the Central Terminal Area (up to a maximum of $9 per 24 hours) and on the rooftop of the Pan Am terminal (up to a maximum of $16 per 24 hours). Note your car's location on your parking ticket and take it with you. **Postal services** are available in the Air Mail Facility, Building #250 at the end of North Boundary Road (8:30 a.m. to 5 p.m. Monday through Friday and 8:30 a.m. to noon on Saturday; 995-3732) and in the IAB's East Wing post office substation (8:30 a.m. to 4:30 p.m. on weekdays; 529-9016). **Car rental agencies** (Avis, Budget, Dollar, Hertz, and National) have counters in the various terminal buildings. **Taxis** charge about $20 to $23 plus tolls for the 30-to-50-minute trip in either direction. There is no group riding from Kennedy. For other ground transportation details, see chart. Terminal-to-terminal bus service is available at no charge.

Newark International Airport
Straddling the border between Newark and Elizabeth, New Jersey, just a mile farther from mid-Manhattan than JFK, this is one of the country's most modern airports. Yet for a variety of reasons, its extensive facilities remain underutilized, even at peak morning hours around 9 a.m. Domestic arrivals and

HOW TO GET WHERE YOU'RE GOING

Destination	From La Guardia	From JFK	From Newark International
Grand Central Station and East Side Airlines Terminal	Carey Transportation (632-0500). Every 20 minutes from 6:50 a.m. to 11:30 p.m. $3.50.	To East Side Airlines Terminal only: Carey Transportation (632-0500). Every 30 minutes from 5:20 a.m. to 12:50 p.m.; every 20 minutes from 12:50 p.m. to 9:30 p.m.; every 30 minutes from 9:30 p.m. to 12:30 a.m. $5.	
Port Authority Bus Terminal			N.J. Transit #300 Express Bus (800-526-4514). Every 15-30 minutes from 5 a.m. to midnight; also at 1, 1:40, and 2:35 a.m. $2.70.
Hilton Hotel and Waldorf-Astoria	Fugazy Continental (247-8383). From American and TWA baggage areas from 7 a.m. to 6 p.m. $7.	Fugazy Continental (247-8383). From American, Pan Am, TWA, and United baggage areas from 7 a.m. to 6 p.m. $10.	
34th St./ East River Heliport	New York Helicopter (895-1695). Every 40 minutes from 8:02 a.m. to 6:22 p.m. $28.	New York Helicopter (895-1695). Every 40 minutes from 7:50 a.m. to 6:10 p.m. $39.	New York Helicopter (895-1695). Every 40 minutes from 7:10 a.m. to 6:06 p.m. $44.
World Trade Center (all PATH connections)			Airlink Minicoach (201-961-2047). Every 20-30 minutes from 6:20 a.m. to 11:55 p.m. $2.50 (plus 30¢ PATH).
Bergen County N.J. and Orange County N.Y.	ShortLine Flight-Catcher Coach (201-529-3666). Every one to two hours from 11:35 a.m. to 9:30 p.m. $10.10 to $18.05.	ShortLine Flight-Catcher Coach (201-529-3666). At 10:45 a.m. and 2:15, 4:10, 5:25, 6:40 and 8:40 p.m. $10.90 to $18.90.	
Nassau and Suffolk Counties N.Y.	Long Island Airports Limousine (656-7000). Every hour from 7 a.m. to midnight. $5 to $15.50.	Long Island Airports Limousine (656-7000). Every hour from 7 a.m. to midnight. $5 to $15.50.	
Westchester County N.Y.	Liberty Lines limousine (914-968-7000). Every *hour from 7:30 a.m. to* 11:45 p.m. $7 to $12.	Liberty Lines limousine (914-968-7000). Every *hour from 7:30 a.m. to* 11:30 p.m. $7 to $12.	
Fairfield and New Haven Counties Connecticut	Connecticut Limousine (656-8128). Every hour from 6:30 a.m. to 2 a.m. $12 to $18.	Connecticut Limousine (656-8128). Every hour from 6:30 a.m. to 2 a.m. $12 to $18.	
La Guardia		Carey Transportation (632-0500). Every 30 to 60 minutes from 7:30 a.m. to 9:20 p.m. $3.50. New York Helicopter (895-1695). Every 40 minutes from 6:12 a.m. to 8:45 p.m. $33.50.	Salem limousine (656-4511). About every hour from 8:30 a.m. to 9:30 p.m. $12.50. New York Helicopter (895-1695). Every 40 minutes from 6:41 a.m. to 9:15 p.m. $49.50.
JFK	Carey Transportation (632-0500). Every 30 to 60 minutes from 8:30 a.m. to 10:15 p.m. $3.50. New York Helicopter (895-1695). Every 40 minutes from 6:56 a.m. to 9:30 p.m. $33.50.		Salem limousine (656-4511). About every hour from 8:30 a.m. to 10:00 p.m. $12.50. New York Helicopter (895-1695). Every 40 minutes from 6:41 a.m. to 9:15 p.m. $49.50.
Newark International	*Salem limousine* (656-4511). Every hour from 8:30 a.m. to 10:30 p.m. $12.50. New York Helicopter (895-1695). Every 40 *minutes from 6:24 a.m. to* 8:57 p.m. $49.50.	*Salem limousine* (656-4511). Every hour from 7 a.m. to 10 p.m. $12.50. New York Helicopter (895-1695). Every 40 *minutes from 6:12 a.m. to* 8:45 p.m. $49.50.	

Schedule information is for weekdays. Telephone numbers are in area code 212 unless otherwise specified. Times given are for departures from the airports.

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And nobody will appreciate us more than someone who has been around as much as you.

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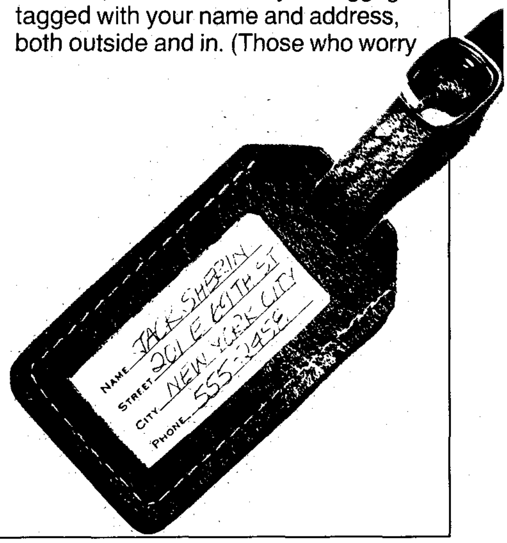
NEW YORK/NEWARK, BOSTON, WASHINGTON/BALTIMORE, SYRACUSE, BUFFALO, NORFOLK, COLUMBUS, JACKSONVILLE, SARASOTA, WEST PALM BEACH departures and international departures use Terminals A and B, while the older, 3½-mile-distant North Terminal handles international arrivals and some domestic and charter flights. **Baggage lockers** large enough to accommodate hand luggage can be found in Terminal B (50¢ per 24 hours). **Currency exchange** is available at the Tele-Trip flight insurance counters in the North Terminal (201-961-4721) and in Terminal B (201-961-4720) and at the National State Bank of Elizabeth in the center of the concourse level in Terminal A (9 a.m. to 3 p.m. Monday through Friday; 201-961-4875) and at First National State Bank of New Jersey offices at the west end of the Terminal B concourse (9 a.m. to 3:30 p.m. Monday through Friday; 201-565-3011) and in the North Terminal (9 a.m. to 3:30 p.m. Monday through Friday; 201-565-3314). **Lost and found** items should be reported to your airline, then to 201-961-2235. **Medical services** for passengers who need shots are provided in a clinic in Building #5 near the North Terminal (9 a.m. to 4 p.m. from Monday through Friday and 9 a.m. to 11 a.m. on Saturday; 201-961-2525). **Parking and roadway information** can be had by calling 201-961-2012. Reduced rate parking is offered near Terminal A in parking lot D and in parking lot #3 near the North Terminal (maximum $3 per 24 hours; both with frequent round-the-clock bus service). Hourly parking for the central terminals costs $16 per 24 hours in lots A and B ($8 for daily parking in some more distant sections and in lot C); or up to $6 per 24 hours for daily lot #1 serving the North Terminal. **Car rental agencies** (Avis, Budget, Dollar, Hertz, and National) are located in Terminals A and B; the North Terminal has direct-line telephones. **Taxis** charge from about $20 to $27 for trips to downtown and mid-Manhattan from the Battery to West 72nd Street ($2 more to the East Side); from Manhattan, you pay double the meter plus tolls (about $30 to $35). Between 8 a.m. and midnight, group rides are available from the taxi stand into Manhattan ($8 to $12 per person). For other ground transportation details, see chart.

Baggage protection

Only a very small percentage of suitcases go astray, but if yours is among them, statistics don't matter very much. While several kinds of baggage coverage are available, your best insurance is preventing the loss. Use carry-on luggage whenever possible. The rest of the time, make sure that your luggage is tagged with your name and address, both outside and in. (Those who worry



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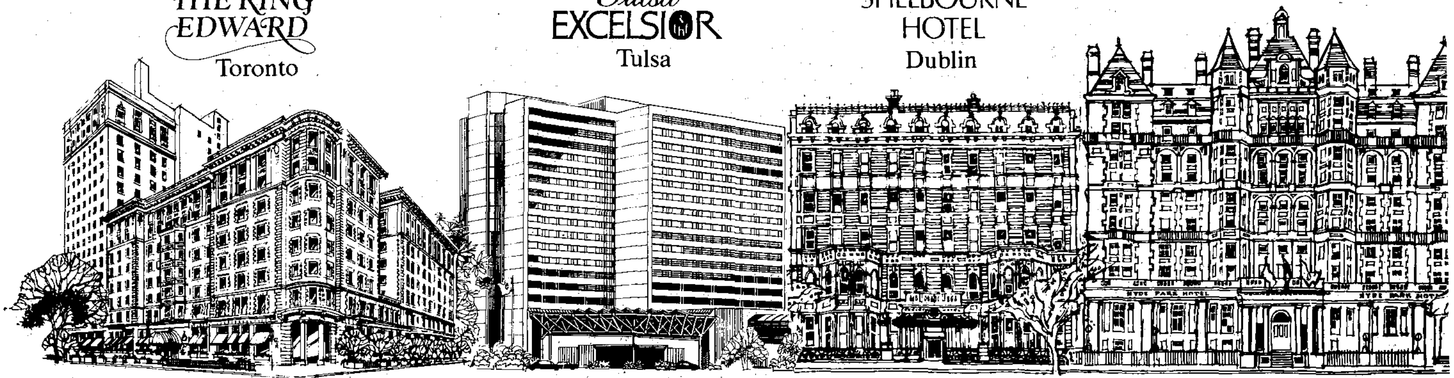

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about burglars should use an office address and phone number.) Don't use a suitcase that can't stand up to rough treatment, and don't pack it so tightly that the seams risk bursting. Keep a mental inventory of what you packed. If your suitcase looks like somebody else's, make it distinctive with stickers or colored tape. Avoid arriving at the airport at the last minute and trusting to luck to get your baggage onto the plane. When you do check suitcases, make sure that they get the proper baggage tag; if you don't know the three-letter destination code, ask.

And never, never put any valuables in your checked luggage. That includes not only the obvious items such as medicine, jewelry and cameras, but also important papers—speeches, manuscripts, reports, or even photocopies that would be hard to replace.

Insurance

You should be aware of the fact that most homeowners and tenant policies issued in the five boroughs and in Nassau, Suffolk, Westchester, and parts of Rockland counties do not include coverage for off-premises theft. Sometimes this exclusion is contained in the policy proper, sometimes in a rider attached to the policy. Frequent travelers should know their coverage; depending on your deductible, you may want to pay the additional premium for a floater to cover off-premises theft.

The carriers themselves insure checked luggage up to a limit of $750 per passenger on domestic flights, up to $9.07 per pound or $20 per kilo on international flights. (For reasons having to do with the rise in the price of gold since this regulation was established, the airlines' actual liability on flights out of the U.S. may be higher.) More coverage is available at fees ranging from about 10¢ to $1.50 per additional $100, depending on the airline; ask the ticket agent for "excess valuation" coverage. In any case, remember that such valuables as tickets, money, jewelry, art, antiques and the like are specifically excluded; and that claim settlements are based on the depreciated (rather than replacement) value of the lost goods.

CAR RENTALS

When you're faced with the complicated rate structures, the long lines, and the awkward treks from the airport to your car, it sometimes seems that car rental operations were set up to make life difficult for you. However, all the major companies are constantly working to make you feel otherwise. Hertz, for example, eliminated all time-and-distance charges in favor of new unlimited mileage rates last May. A year earlier, they had inaugurated a new #1 Express Service which allows certain frequent business travelers and #1 Club members to bypass the Hertz counter at major airports and go straight to the courtesy bus or car parking area. Hertz also participates in American Airlines' AAdvantage program of bonuses for frequent flyers, and has arranged for renters' free admission to over 110 sports clubs in more than 60 cities nationwide—a real boon to traveling

the businessman better.

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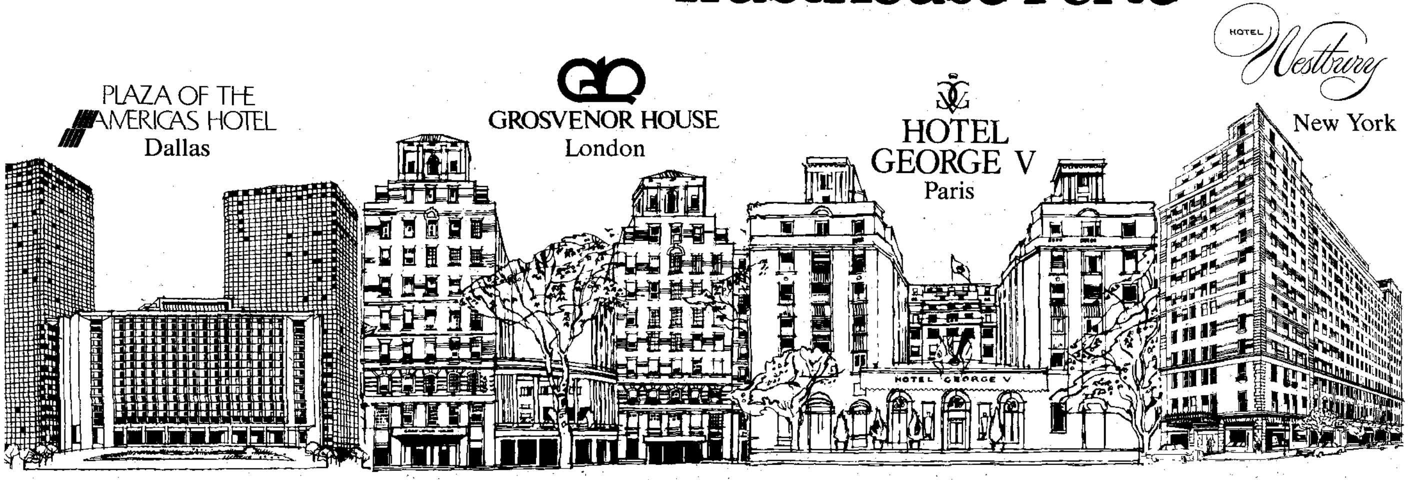

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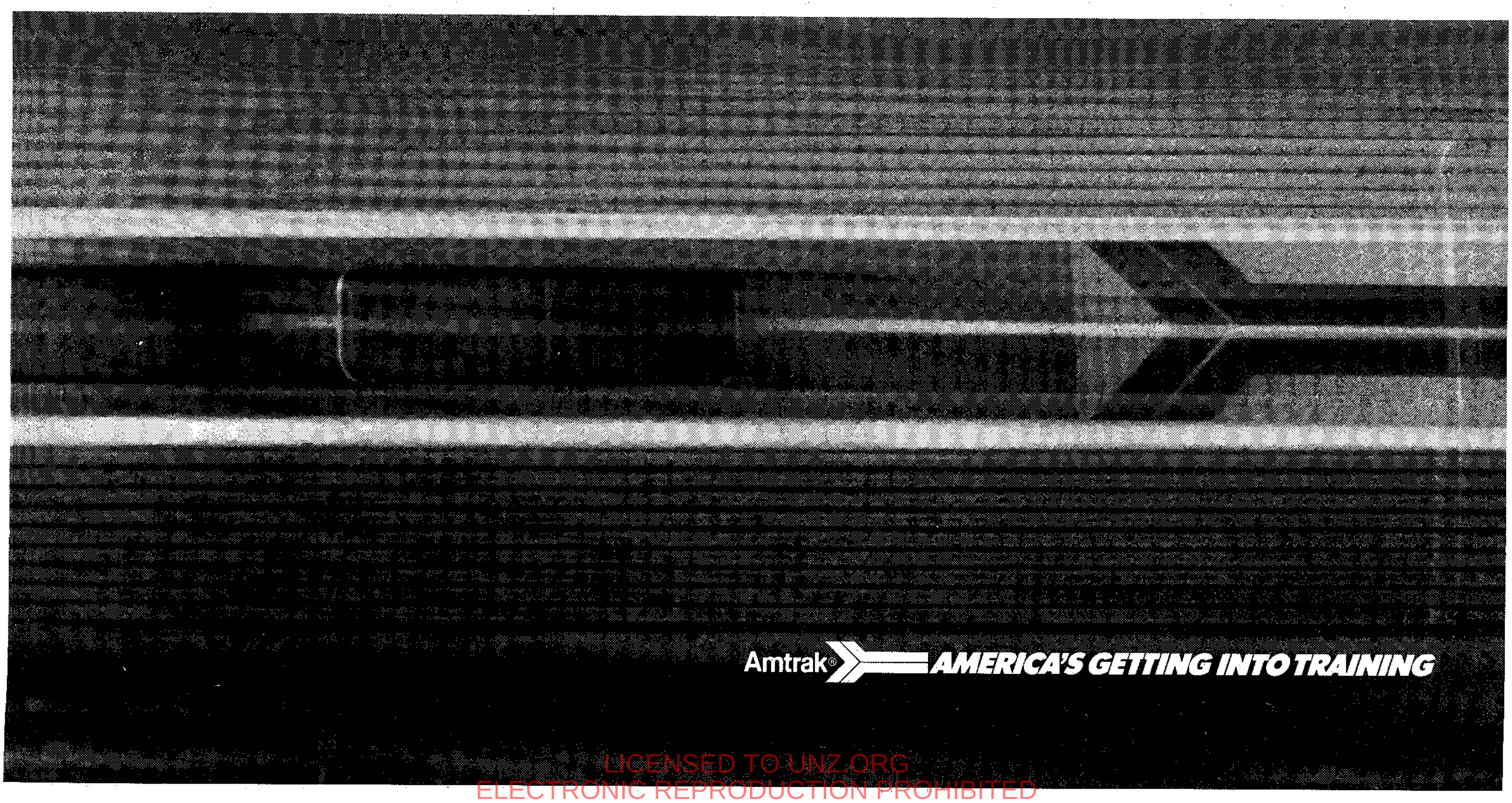

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exercise addicts. The major companies also have special clubs that provide for pertinent rental information for members to be stored in the company computer from one transaction to the next. This speeds reservations and drop-offs, and if you rent cars frequently, it's a good idea to look into Avis' Presidents Club and Wizard Numbers, Budget's Super Rez Club, Hertz's #1 Club, and National's Green Lite Service.

For car rental reservations:
Avis, 800-331-1212
Budget, 800-527-0700
Dollar, 567-0600
Hertz, 800-654-3131
National, 800-328-4567.

CREDIT CARDS

Cash may not be obsolete, but in this age of credit cards, you can almost get along without it in major cities. Both the travel-and-entertainment cards—American Express, Carte Blanche, and Diners Club—and the so-called bank cards—Visa and MasterCard—are almost universally accepted. (In exotic destinations, the travel-and-entertainment cards seem to have the edge; bank cards take you more places in small-town America.) Business is so good that MasterCard has recently begun to issue its own travel-and-entertainment gold MasterCard.

Credit cards have several functions besides the ones for which they were originally intended. They can be used to guarantee hotel rooms for evening arrivals. Visa and MasterCard can be used to wire money through Western Union, and cash advances are available from participating banks. T&E cards offer emergency personal check cashing at participating hotels (and in some cases at car rental agencies and airline counters). American Express cardholders get an especially useful newsletter whose recent issues have offered tips for exchanging currency, for handling common business travel problems, and for observing safety procedures in the event of a hotel or conference hall fire.

When making foreign purchases, it's worth noting that you'll be billed for a sum figured on the basis of the exchange rate in effect when your charge arrives at the card company's office for payment—not the rate that prevailed on the day you made the purchase. This can work for you—or against you; when you're making a very large purchase, you may prefer to pay cash.

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There are many exceptions to these fairly simple rules. Under the Generalized System of Preferences (GSP), many items from a variety of developing countries are eligible.

Customs rules are explained in detail in the booklets *U.S. Customs Pocket Hints: Capsule Information for Returning U.S. Residents about Their Customs Exemptions; Pets, Wildlife: U.S. Customs; GSP and the Traveler; Know Before You Go: Customs Hints for Returning U.S. Residents; Currency Reporting;* and *Buying a Car Overseas.* Write the U.S. Customs Service, Public Affairs Department, 6 World Trade Center, New York, NY 10048.

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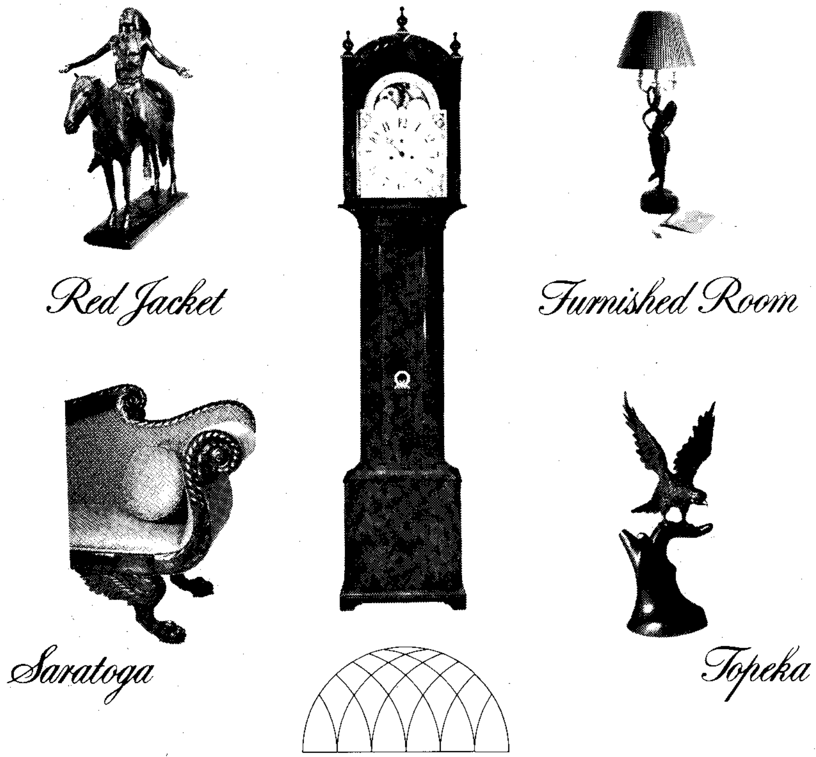

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HOTELS

Of all lodging customers, 40 percent are business travelers. So it's not surprising that there's a lot of attention focused on meeting these frequent travelers' needs. Especially in the last couple of years, the big push has been in establishing special sections—hotels-within-the-hotel—where service is the watchword. They're presided over by a concierge, who expedites check-in and check-out and helps with tickets, transportation, and other miscellaneous needs; and fitted out with a lounge where you can have a drink at the bar (sometimes run on the honor system), grab a quick continental breakfast in the morning, stop in for cocktails or tea in the late afternoon and socialize with business acquaintances when you want something cozier than the hotel lobby but less structured than its bar. Some of these lounges broadcast the latest stock quotations on television; most offer a good selection of business journals and local newspapers.

Marriott hotels in Buffalo, Chicago, Columbus, Denver, St. Louis, Tarrytown, and Washington, D.C., offer such "concierge floors." Loews L'Enfant Plaza in Washington has its Club 480; Loews Anatole Dallas has two concierge floors accessible only to those who have a special elevator key. The Holiday Inn-Harbour View in Hong Kong works in the same way. The Holiday Inn-Westport in St. Louis has its VIP Executive Registry Level.

Sheraton's hotels-within-hotels are known as Sheraton Towers; the concierge maintains guest history files. The Hilton International Singapore has just completed two floors full of Givenchy-designed suites with their own check-in, butler, and concierge.

In Hyatt hotels, you get the VIP treatment in their Regency Clubs. The Hyatt Regency Washington offers complimentary limousine rides to business appointments, as well as full buffet breakfasts.

Every hotel group offers its own assortment of other amenities. For frequent corporate travelers, Hilton International has an Executive Business Service that features preferential reservations handling, pre-set rates, upgraded accommodations, and expedited check-in and check-out; Trusthouse Forte offers "absolute priority service and VIP handling" for top level executives who travel frequently and who are members of its Chief Executive Club. (To see if you qualify for membership, contact the company at 810 Seventh Avenue, New York, NY 10019; 586-3250.) Other chains have similar services: Sheraton, for instance, has a special SET (Sheraton Executive Traveler) program for corporate guests. Many Sheratons, too, offer such amenities as discounts on beeper rentals.

And most hotels have business services such as interpreters, telex and cable facilities, photocopiers, typewriters, and the like. Hilton International was the first worldwide hotel group to participate in AT&T's Teleplan (described in "Telephoning from Abroad," below). Holiday Inn offers a special hotel credit card for corporate business travelers, as well as facilities for closed-circuit, satellite-delivered video teleconferences and an Inner Circle program similar to Hilton International's Executive Business Service. Hyatt International hotels offer Business Centres with full-time secretary, business library, and telex, translation, and courier services. In the U.S., many Hyatt hotels offer telegram/telex service from your room. Inter-Continental hotels have Guest Relations staffs that maintain files on repeat guests.

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Days Inns of America, 800-241-7200
Dunfey, 800-228-2121
Four Seasons, 800-462-1150
Guest Quarters, 800-424-2900
Harley, 800-321-2323
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Hilton, 594-4500
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Sheraton, 800-325-3535
Sonesta, 800-343-7170
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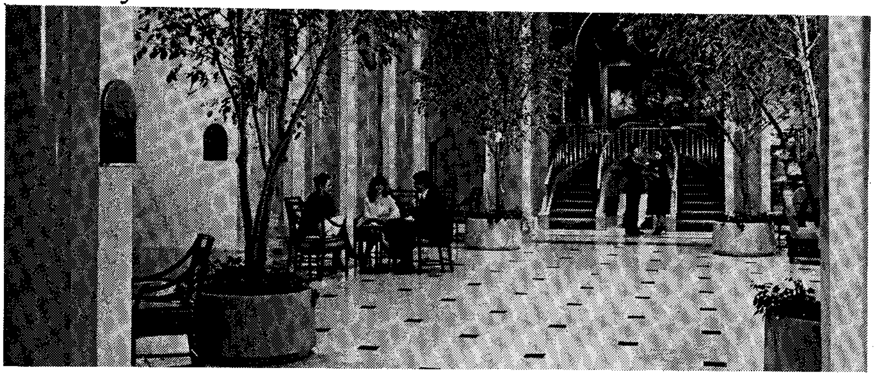

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INFORMATION

Specialized business traveler's handbooks can be useful on your first few visits to an area. The *Business Traveler's Handbooks*, edited by Jane Walker and Mark Ambrose, divide the world into five geographic groupings—Europe, the Middle East, Africa, the U.S. and Canada, and Asia, Australia and the Pacific—and cover the geography, economy, entry regulations, business information sources and services, religion, government, and major tourist facilities of each. (Facts on File Publications; $11.95 per volume in paperback.) A compact *Business Travel Guide to Europe* (Editions Berlitz) is available at no charge from Lufthansa; request a copy on your letterhead from the airline at Dept. UX12, 1640 Hempstead Turnpike, East Meadow, NY 11554. Many other airlines and hotel chains also publish mini-guides for business people visiting destinations which they serve.

Of a number of new publications aimed at the business traveler, one of the liveliest and most useful is *Frequent Flyer* magazine, which runs detailed airport profiles and valuable articles about visa problems, health matters, hotels, and the like. It is a supplement to another must, the *Pocket Flight Guide*, which details more than 30,000 flights in the U.S. and Canada. A subscription to *Frequent Flyer* costs $24 annually; $38.92 a year also gets you monthly issues of the *Pocket Flight Guide* and, in January and July, the *OAG Pocket Travel Planner*, which lists hotels, motels, and restaurants with addresses, telephone numbers, and ratings from the *Mobil Travel Guide*. Call 800-323-3537 for subscriptions.

MEDICAL MATTERS

If there's anything worse than getting sick, it's doing it away from home in a far-off country. The exhaustive *Traveling Healthy: A Complete Guide to Medical Services in 23 Countries* by Sheilah Hillman and Robert S. Hillman, M.D. (Penguin; $7.95) explains the health care systems of most European countries plus Israel, Japan, and Mexico. It covers the best hospitals, sources of special services such as pacemaker checks, the most common health hazards, and, in 36 Emergency Language Pages, tells you how to say everything from ambulance to kidney stones in fourteen languages.

There are also a number of organizations devoted to helping travelers find their way through foreign health care systems. Intermedic (777 Third Ave., New York, NY 10017; 486-8974) maintains lists of English-speaking doctors with the equivalent of U.S. board certification in 200 cities around the world. Membership in the organization ($6 per year) gets you the annually updated lists of these physicians. IAMAT (736 Center St., Lewiston, NY 14092; 279-6465) offers a similar service in over 400 towns and cities in more than 150 countries. A donation gets you a membership, which entitles you to receive its list, plus a number of useful pamphlets including a *World Immunization Chart, How to Adjust to the Heat, How to Protect Yourself Against Malaria,* and a very detailed set of world climate charts that also rate the health risk of local water, milk, and food.

Because doctors often can't give you the best treatment without knowing your history, several organizations have worked up portable medical record systems. IAMAT and Intermedic both provide forms to members. Medic Alert (P.O. Box 1009, Turlock, CA 95381; 800-344-3226; lifetime membership, $15) gives members metal bracelets or necklaces that note medical problems such as allergies to bee stings or penicillin, plus a wallet card for other medical information. The Heart Chart (P.O. Box 221, New Rochelle, NY 10804; 914-632-3388; membership, $8) offers a laminated card inscribed with a complete and immediately readable electrocardiogram and details about your medical history, allergies, and current medications. Medical Data Banc (7920 Ward Parkway, Suite 209, Kanasas City, MO 64114; 816-333-2080; membership, $18 per three years) provides an expanded history on a microfilm chip that you carry in a wallet-sized card.

What shots you need. The shots required to get into a country aren't always the only requirements for staying healthy once you get there, but finding out what you really needed was a headache until New York Hospital-Cornell Medical Center established its International Health Care Service in late 1979. Today, the IHCS, located at 440 East 69th Street, will answer basic questions by phone (472-4284) from 9 a.m. to 5 p.m. Monday through Friday, and provide more detailed counseling and shots on the premises, by appointment, from 4 to 8 p.m. Monday through Thursday. The staff of infectious disease and tropical medicine specialists also provides complete post-travel diagnostic and treatment services. Pre-travel sessions, including shots, cost $60, and post-travel screenings are $65; the combination costs $115.

Frequent travelers should keep their immunizations current, since it can take from four to six weeks to acquire optimal protection. The IHCS's *International Health Traveler's Guide* ($2) details booster intervals for most shots. Its coverage of altitude sickness, malaria pills, medical kits, mosquito-borne diseases, food and drink, and other matters of concern to the international traveler makes it very useful to have on hand.

The news on jet lag. There are almost as many remedies for jet lag as there are for hangovers. The traditional program has always been to avoid cigarettes and, on eastbound flights, alcohol; to stretch your legs for a few minutes every hour; to eat lightly and drink plenty of water en route; to sleep through the flight and pursue an active day upon arrival.

The latest development, a feast-fast-feast-fast eating program developed at the University of Chicago's Argonne National Laboratory in a federally funded program headed by Dr. Charles Ehret (co-author of Berkley Publishing's upcoming *Complete Jet Lag Book*) elaborates on some of these themes.

Staying comfortable inflight. Long periods of sitting leave your body stiff, your muscle tone slack, your circulation poor, and your coordination impaired. It's no wonder that you feel dazed and unsteady when you get off the plane.

A few deep knee bends and a five-minute stroll around the plane every hour or so will help. The low cabin humidity can dry you out; remember to

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On the "red-eye" from California to New York, pass up the drinks and get some sleep. Have some water or juice if you do occasionally wake up, and, unless you're the type who flourishes without a good eight hours, steel yourself for a miserable tomorrow.

PASSPORTS

The crowd scenes at New York City's passport-issuing office in Rockefeller Center make Grand Central Station at rush hour look like the Great Plains. This office, located at 630 Fifth Avenue on the mezzanine (541-7700), is the city's best-known place to get a passport. However, it isn't the only one.

First-timers must submit their applications in person, true. But they can do it at any of 26 post offices in the five boroughs, as well as at the New York County Courthouse at 60 Centre Street (374-8361), and at the Supreme Court Building at 360 Adams Street in Brooklyn, Window #8, 9 a.m. to 2 p.m. (643-5897). Wherever you go, you need some proof of identity such as a driver's license or military ID card; a birth certificate or a copy bearing the file date and official seal; two identical two-by-two-inch front-view photographs taken within the past six months; and cash or a check or money order payable to the Passport Office for $15.

Passport renewal. If your passport has expired, you can get a new one by mail under most circumstances, providing it was issued within the last eight years. Complete a pink application (DSP 82) available at many of the above locations, and mail it to the U.S. Passport Agency (zip 10111), together with $10, your old passport, and the two photos signed on the back. If your last passport was issued more than eight years ago, you must file the white form (DSP 11) and do it in person. The cost is $15.

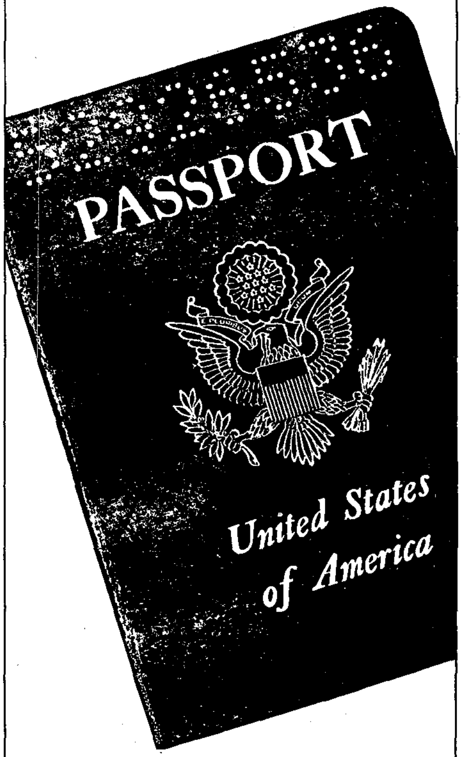
Passports in a hurry. Getting a passport by the usual route takes three weeks if you apply at the Rockefeller Center office, a month if you submit the application elsewhere. If you need faster service, submit proof of imminent departure (such as an airplane ticket) at the passport office, together with photos, fee, and documents or former passport. Passports have been issued in as little as four hours—but the office makes no promises.

Timing. If you do decide to put in an appearance at the Rockefeller Center office, avoid the busiest periods—roughly from February through July, especially from about 10:30 a.m. to 3 p.m.

For frequent travelers. If the 24 pages contained in most passports are not sufficient for your comings and goings over the course of the document's five-year period of validity, request one with 48 pages. There's no additional charge.

Lost passports abroad. Report a loss of passport at the nearest U.S. consulate. These offices can now issue new passports; the procedure is expedited if you know the old passport number and its date and place of issue.

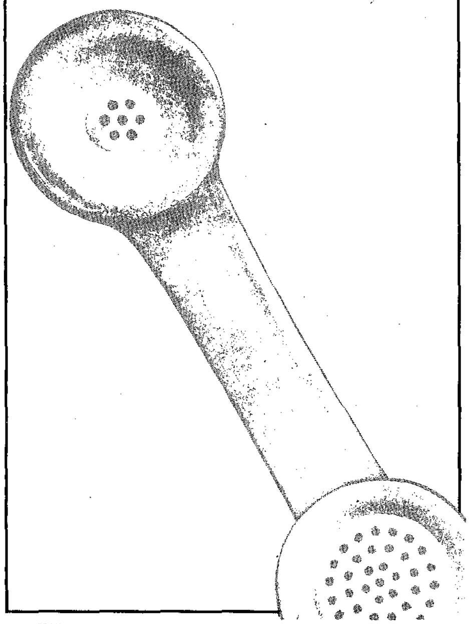
Passport photographers. Snapshots and many kinds of homemade photos are not acceptable. Be safe and visit a pro. Midtown shops include Acme Passport Photographers in shop #19 on the lower level at 630 Fifth Avenue (247-2911; open 8 a.m. to 5 p.m. Monday through Friday); and the Armand Vitanza Photo Studio at 201 West 49th Street (489-1292; open 8:30 a.m. to 5:30 p.m. from Monday through Friday, and from 9 a.m. to 4 p.m. on Saturday). Color photographs cost $6 to $6.50 and take about two minutes to process.



TELEPHONING FROM ABROAD

The surcharges levied by many European hotels on international telephone calls made from their premises can shock even expense account travelers. Reports have circulated, for instance, of the $38 call that cost $80, the $75 call that cost $185, the $20 call for which the final charge was $110. Because of the frequency of complaints at home, AT&T developed Teleplan to combat the abuses, to assure travelers that surcharges would be limited to some per-call maximum, uniform throughout a country or hotel group, and published, so that you know what you're going to pay in advance. Since 1975, the program has gone into effect in nearly all hotels in Ireland, Portugal, and Israel; in Hilton International hotels and Marriott hotels worldwide, in Golden Tulip hotels of Holland, and in some hotels in Switzerland, Germany, Panama, and the United Kingdom.

To avoid surcharges in other areas, ask the hotel management about additional costs before you call. If necessary, dial your party in the U.S. and have them phone you back; on that short a call, even a surcharge that is very high percentage-wise won't prove astronomical in monetary terms. Or call collect or use your U.S. telephone credit card. Or call from a telephone center (usually in the post office, but occasionally also found in railroad stations and airports) where no surcharges at all are levied.



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TRAINS

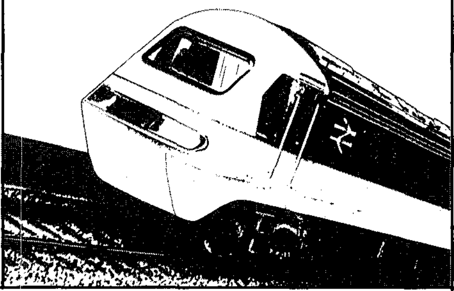
For short trips between downtown areas, it's hard to beat a train. That's especially true in Europe, where the distances are small and the trains are efficient. *The Thomas Cook Continental Timetable* ($14.95 annually; updated six times a year) is the do-it-yourself itinerary-planner's bible. For other details, contact Eurailpass, 610 Fifth Ave., New York, NY 10020 (582-2110).

In the U.S., Amtrak is making some gains on its New York-Washington runs. Though Metroliners still can't compete for speed with the French TGV and the Japanese "Bullet" trains, service is getting faster all the time. This is partly because of the new welded track and improved roadbed that have come about as a result of the Northeast Corridor Improvement Project, and partly thanks to new equipment—high-speed, Swedish-designed, American-built AEM-7 locomotives and air-suspension Amfleet coaches; routinely reaching 110 m.p.h., the combination has the potential of reaching 120 m.p.h.

Doing some shuffling of schedules, Amtrak has also managed to cut the time of the New York-Washington trip by half an hour to two hours and 59 minutes on four trains daily—leaving Penn Station at 8:30 a.m. and at 12:30, 3:30 and 5:30 p.m. daily, and departing Washington's Union Station at 7 and 9 a.m. and at 3 and 5 p.m. daily. Philadelphia, Wilmington and Baltimore are the only intermediate stops.

The new Metroliner coaches have 60 seats per car instead of the former 76; the Club cars offered on all Metroliners at an additional cost are more spacious still. Special Metroliner lounges with their own check-in procedures and comfortable seating have recently been opened in Washington and Philadelphia; similar facilities are in the offing for New York and Baltimore.

For reservations, phone 736-4545.



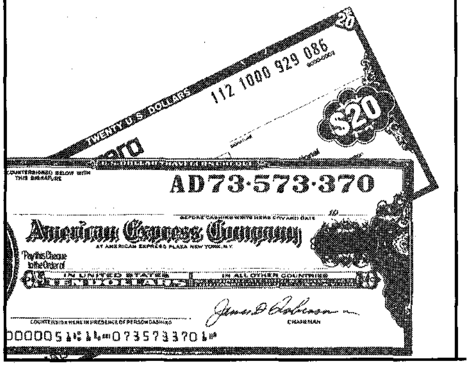
TRAVELERS CHECKS

The commission you pay when you purchase travelers checks varies with the company that issues them, as does the ease with which you can get a refund on lost checks outside business hours. However, the differences are ultimately so small that you may as well buy whatever is easiest to find. (Particularly valuable in this age of endless bank lines are the American Express Travelers Cheque Dispensing Machines. You punch in a Personal Identification Number that you must obtain in advance, and then the dollar amounts of the checks you want, and the machine spits out your purchases, charging your checking account for the cost of the checks plus the one percent commission. Contact American Express for details.)

Certainly, your best protection against the only really troublesome kind of loss—the one that takes place on a holiday weekend—is to be prepared. The literature tucked into the envelopes that you get when you buy checks advises you to keep your purchaser's receipt and a list of the serial numbers you've purchased and spent separate from the checks themselves. Both of these documents are essential for speedy, uncomplicated refunds at any time of day or night; you might also want to leave photocopies at home with your secretary or spouse.

It's a good idea to add a piece of identification, such as a credit card or driver's license, to this cache—and nobody tells you that, even though picking up your refund is made infinitely more difficult without some proof that you are who you say you are.

It's also important to hold onto the slip of paper that describes refund procedures. (And if the checks you buy are not accompanied by specific instructions, make sure that you find out what to do—both during the business day and after hours, both at home and abroad—before you leave the bank.) Against the chance of finding yourself checkless on a long holiday weekend, you may want to keep one check or some extra cash with your records and identification.



WEEKEND VACATIONS

The long working days of the business traveler make it entirely possible to circle the globe several times yet see very little of the world. You can avoid this by taking advantage of the thousands of attractively-priced packages offered on weekends at hotels that stay full of business people on weekdays. Sometimes, as at Toronto's King Edward Hotel, these packages bring an across-the-board reduction off the regular minimum room rates on weekends. (Here it's 25 percent, bringing the cost of a double to $86.25 Canadian.) Sometimes you pay the regular room rates more or less, and get meals, sight-seeing coupons, champagne, or deluxe quarters at less than cost, or for free. The more than 250 Trusthouse Forte hotels and inns in the United Kingdom offer Weekend Bargain Breaks; you can get a room and full English breakfast in a hotel like London's Westbury for £26.5 (approximately $53) per person per night including tax and service, or rooms in castles, Victorian follies, and Tudor half-timbered mansions as little as a half hour outside the capital for much less—with breakfast and dinner thrown in at no extra charge. (A 40-page *Weekend Bargain Breaks* brochure is available from Trusthouse Forte Hotels, Inc., Dept. NY, 810 Seventh Ave., New York, NY 10019; 541-4400).

The moral: If you decide to stay on after working hours, inquire about special rates and packages before you pay full fare.

ESPECIALLY FOR WOMEN

Increasingly, hotels are becoming more responsive to the needs of the female business traveler, and in the last four or five years, more and more of them are paying extra attention to such niceties as skirt hangers, full-length mirrors, bathroom lighting, hair dryers, and the like. The growing numbers of European-style lobby bars, where cocktails are served in a comfortably lit living room-like setting, and the increase in room service hours and selection in many hotels frequented by business travelers, are part of the picture. So is the increase in the number of "Captain's Tables" at hotel restaurants, where single travelers are seated together on request. Waiters in restaurants that do a brisk business trade are also a bit slower to hand the check to the man in the party. (To forestall such a situation when you will be hosting, you may want to speak to the maitre d' in advance.)

Ultimately, however, it's not so much a question of the woman business traveler's needs being different from her male colleague's as it is of the fact that many women have less traveling experience, or feel more hesitant about solo travel. For these businesswomen, Dena Kaye's *The Traveling Woman* (Doubleday; $11.95)—designed to make women feel "more comfortable, confident, curious, daring, flexible, and enthusiastic about any trip..."—can be just the ticket. In addition to covering a great range of subjects important to all travelers, the author also discusses specifically female problems that arise in the Middle East, in parts of Asia, and in some other areas where society considers a woman's place to be in the home.

The Business Woman's Travel Guide, a 29-page booklet available from American Express (c/o Public Affairs, American Express Plaza, New York, NY 10004), covers many of the same subjects, but on a somewhat more basic level and without the anecdotes and the personal tone. It also includes a list of specific recommendations about how much to tip, and basic information about ten major U.S. cities.

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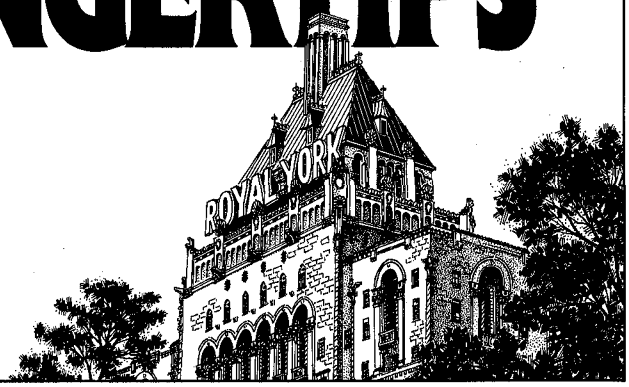

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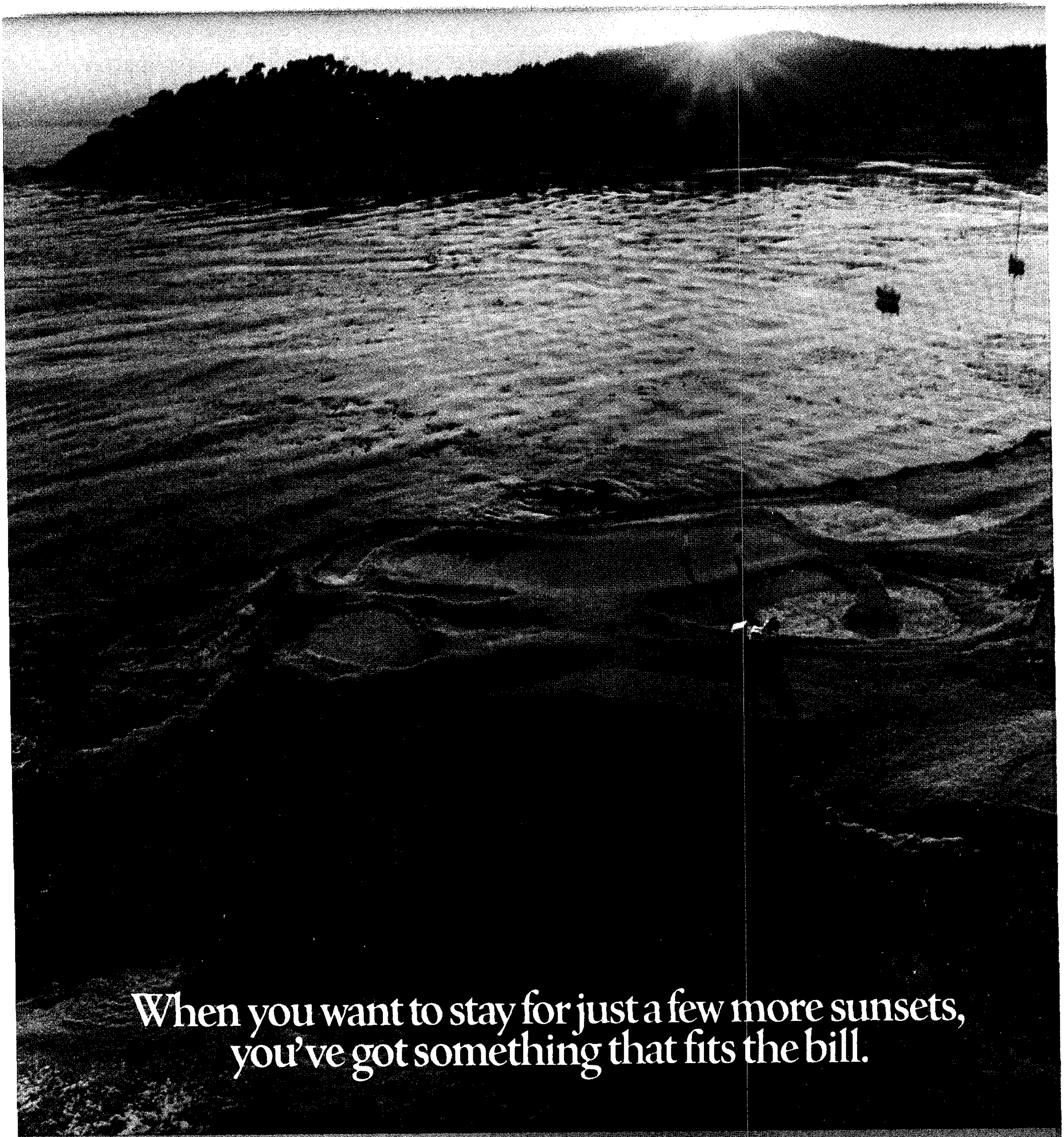
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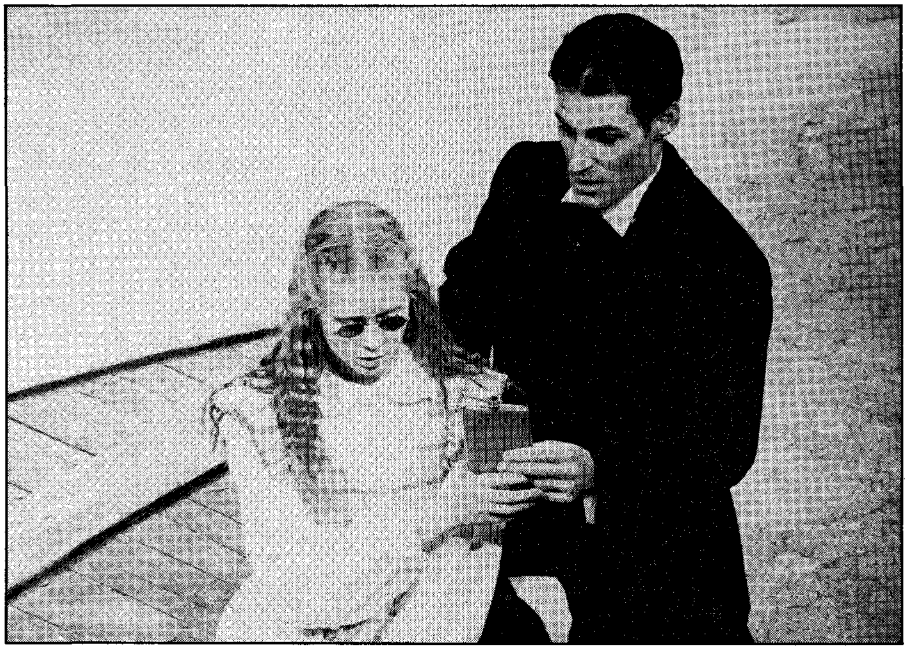
Theater/John Simon

MALLE DE GUARE

"...Full of allusions and references—mostly to Ibsen—John Guare's *Lydie Breeze* is disjointed, garish claptrap..."



Lydie by the sea: *Cynthia Nixon and Ben Cross as not-to-be lovers in* Lydie Breeze.

AFTER HIS WELL-DESERVED SUCCESS with the screenplay of *Atlantic City,* John Guare returns to the stage with **Lydie Breeze.** Or is it really he? Rumor has it that the work began as an adaptation of Ibsen's *The Lady From the Sea* (why, incidentally, does Ibsen need adapting?) and evolved into this. But what is this? A murky, turgid, implausible, melodramatic tale set in Nantucket in 1895, crammed full of references to nineteenth-century American classics and allusions to Gothic novels, and functioning also as a pastiche and travesty of the collected works of Ibsen.

Joshua Hickman, who has been to jail for killing one of his two best friends in a drunken brawl, is a New England cross between John Gabriel Borkman and Old Ekdal, and lives in a lonely seaside house with his younger daughter, Lydie, named after her mother, Lydie Breeze. The mother hanged herself after being seduced by the aforementioned best friend, who also infected her with the syphilis he picked up from a whore; by way of pre-suicidal vengeance, Lydie B. passed the syphilis on to her seducer's thirteen-year-old son, Jeremiah Grady (shades of *Ghosts*), who has now, years later, come to reclaim Lydie B. (shades of *The Lady From the Sea*—note also the assonance in Lydie, *Lady,* and Ellida, as Ibsen's lady is called).

Way back then, however, on the nocturnal beach, young Jeremiah made love to the servant girl Beaty, now syphilitic and half-mad, who must then have been either wholly mad or blind to have mistaken the thirteen-year-old for Amos Mason, Joshua Hickman's other close friend—the Hickmans, Gradys, and Masons having then shared a Brook Farm-like commune. Mason is now a senator, and presently a guest on William Randolph Hearst's yacht, anchored off Nantucket; with him is his secretary and mistress, Gussie, Hickman's elder daughter, who now drops in on her father and sister.

Young Lydie's eyes have been injured and she is temporarily blinded, mystically inclined, and vaguely suicidal (cf. Hedvig in *The Wild Duck*). Jeremiah Grady is now a successful actor in London, where he is reaping huzzahs as the Monster in *Frankenstein:* but to Beaty he is still Amos Mason, a role he accepts in atonement. The two drown themselves in a semi-love, semi-expiatory death (*vide Rosmersholm*), which finally scuttles that much traveled syphilis. I have yet to mention, however, a naïve young ornithologist cum Christian Scientist, Jude, who falls in love with Lydie, and Lucian Rock, an inventor of sewing machines who, though not syphilitic, must be fairly deranged, since he falls in love with Lydie one day and marries Gussie the next. I sincerely hope that Jude and Lucian have no prototypes in Ibsen.

There are also numerous allusions to or quotations from Poe, Hawthorne, James, Whitman, and other *ottocento* Americana, but neither solid relationships nor soaring dialogue to hold together this disjointed, garish, and vacuous claptrap. The Louis Malle who here makes his stage debut does not seem so much the director of such fine films as *The Fire Within, Lacombe, Lucien,* and *Atlantic City* as the contriver of the inscrutable *Black Moon* and concocter of the indigestible *My Dinner With Andre.* It is not that he has staged *Lydie Breeze* badly; it is that he has staged it at all. The acting is uneven: Robert Joy and Roberta Maxwell do wonders for Beaty and Jude; Ben Cross, as Jeremiah, is far less compelling than he was in *Chariots of Fire,* but there he did not have to do his running in place. Josef Sommer, though both too cute and too creepy as Joshua, nevertheless scores with some throwaway lines; Cynthia Nixon is a bit lacking in lyricism as Lydie; Madeleine Potter is an obvious Gussie, and seems to lisp to boot. The one truly unendurable performance comes from James Cahill, as a very flabby Rock.

When the bird-banding Christian Scientist watches the administering of eye drops to Lydie, he exclaims—in 1895—"Wow! Medicine!" Glen Roven's music, whether it adapts Debussy or makes up its own inapposite sounds, is equally out of place. John Wulp's set is serviceable, Willa Kim's costuming appropriate, and Jennifer Tipton's lighting Wow! But nothing can be medicine enough for *Lydie Breeze.*

THAT STIMULATING WRITER A. R. GURNEY Jr. has come up with **The Dining Room,** in which an elegant, old-fashioned (though not genuinely antique) dining room serves as the real and symbolic setting for countless, not directly related lives—or, rather, telltale fragments of them—forming a passing parade of Wasp America—preppie, post-preppie,

Photograph by Martha Swope.

"...Gurney's *The Dining Room* is observant, satirical, and humane; *Sally and Marsha* has its inventive moments..."

and anti-preppie—from its heyday to its present, precariously eked-out survival. The dining room is the scene of much more than merely eating—of assorted fun, sadness, contentment, and rebellion—as a modus vivendi goes from viable to friable.

One problem here may be excessive trickiness. In Thornton Wilder's *The Long Christmas Dinner*, from which this play seems to derive, there is, although stylized and accelerated, a consecutive progression and confinement to one family. Gurney, however, jumps back and forth in time, around in place (this only *seems* to be the same dining room), and ever onward with new dramatis personae. Moreover, we get double exposure, as one unrelated episode slowly dissolves into another. And the director, David Trainer, uses his cast of six in a deliberately unsettling way, so that at times an older actor will play a child and a much younger one the parent. All this proves more alienation than the material can bear, especially since the writing does not maintain its marvelous half-wistful, half-ludicrous trenchancy.

Even so, *The Dining Room* moves so fast under Trainer's inventive direction that if you find one course insipid, the next one, much more delightfully pungent, is already being served. Loren Sherman's set, Deborah Shaw's costumes, and Frances Aronson's lighting are all tasteful and exact, and the six actors playing many roles are better in some than in others, but never less than palatable. There is no denying that Gurney has been in better form before—notably in the not dissimilar *Scenes From American Life*—yet even at his second best he is observant, thoughtful, and, when most unflinchingly satirical, still unabatedly humane.

Sally and Marsha, THOUGH NOT WITHout sparks of autonomous life, and though taking place in the present, feels like a memory play, like something seen through scrim upon scrim of all too similar plays from the past. Sally and Marsha are both 30, live in adjoining New York apartments, have each two unseen children and one unseen (and not worth seeing) husband. But Sally is midwestern Protestant, jovially childlike, unintellectually lower-class, and bouncily domestic; Marsha is Manhattan Jewish, jadedly sarcastic, intellectually middle-class, and aggressively nondomestic. The women spend their child- and husbandless mornings together in Sally's cluttered little apartment, where they progress from wariness through occasional hostility to growing admiration and closeness. Though Sally, owing to her husband's failure as a soap salesman in the sophisticated East, must move on, the two women will remain friends forever.

It is almost as if Sybille Pearson, the fledgling playwright, had been handed a set of theatrical building blocks used to death and asked to put them together in a way to coax new life out of them. Impossible, alas; but Miss Pearson does give us a handful of funny lines, a thimbleful of touching moments, and a tiny peephole on what may become a valid theatrical career. Bernadette Peters, having played some such Sally nearly all her life, invests her part with enormous conviction, warmth, and incisiveness; Christine Baranski, who with Marsha is handed a role squeezed almost totally dry, nevertheless conjures up moments that seem newly invented. The production is visually impeccable; Lynne Meadow's staging, though less than ingenious, is more than adequate.

I HAD NO USE FOR AMLIN GRAY'S **How I Got That Story** when it was done at the Second Stage, and I have no more use for the slightly more showy production it now gets at the Westside Arts. It concerns a young midwestern reporter sent out to cover the Amboland (Vietnam) war, who meets there all kinds of Americans from news-agency chiefs to high and low military personnel, and natives from a Madame Nhu–like dictator to fighters on both sides of the civil war, as well as bar girls and self-immolating bonzes. All these other people are played by the same actor, and the whole thing is presented in a semi-realistic, semi-absurdist mode.

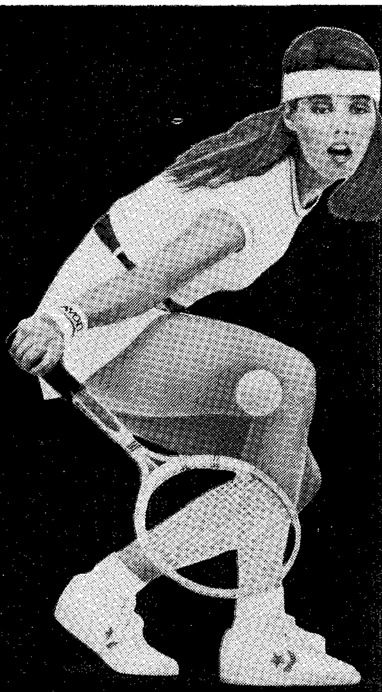
I find, first, that the reporter is a gung-ho idiot when he arrives in Amboland. His reactions there, whether as paralyzed onlooker or everybody's patsy, attest to steadily increasing idiocy. Then, even though the Ambolanders of every stripe treat him rather worse than do the Americans—with greater contumely, exploitation, and even brutality—he becomes more and more enamored of them, refuses all opportunities to go back home, and ends up as a universally shunned and despised bum in an Amboland gutter—assuming there are gutters in Amboland. He has clearly sunk to the absolute peak of idiocy, yet we are to feel for him and hate America through his eyes. This is, I am afraid, attitudinizing rubbish, a few funny, scary, or even believable moments notwithstanding. For these can nowise prevail against the pervasive artiness, pretentiousness, and modishly anti-establishment self-righteousness that make the play preponderantly dishonest and sophomoric.

Carole Rothman's staging and Patricia Woodbridge's scenery are satisfactory, Carole Oditz's costumes amusing, and Pat Collins's light effects first-rate. But John Lone's new choreography is less good than the one it replaces, although the new reporter, Don Scardino, improves on his predecessor. In the over twenty other parts, Bob Gunton is splendid, but even this stunt of playwriting (and acting) merely undermines the work's last potential smidgen of honesty.

THE ROUNDABOUT HAS REVIVED **The Caretaker**, which, with *The Homecoming*, is one of the two main pillars on which Harold Pinter's vastly overinflated reputation is resting. In its much better Broadway production—with Donald Pleasence, Robert Shaw, and Alan Bates—I found *The Caretaker* a barely clever, uncomprehending imitation of Beckett and Ionesco, with some Pinterian pauses and nastiness added. Now, under Anthony Page's direction, which substitutes a leveling lethargy for Pinter's complicated rhythms, and with generally inferior performances on Roger Mooney's surprisingly uninspired set, the play reveals its creakiness, derivativeness, and mean-spiritedness, until it looks like a physically repellent person proudly displaying him- or herself in the nude.

Compare *Waiting for Godot, The Lesson,* and *The Caretaker.* Superficially, they are all absurdist. But the Beckett, besides being achingly hilarious and cheerfully heartbreaking, encapsulates the whole human condition; the Ionesco devises wittily zany metaphors for certain basic human relationships; the Pinter merely lurches nastily this way and that, padded out with repetitions, pauses, and non sequiturs, and ubiquitously but meaninglessly threatening. As the protagonist, F. Murray Abraham seems to have wandered in from a discarded Odets play; as Aston, Anthony Heald is too young, too lightweight, too unsuggestive; as Mick, Daniel Gerroll is fine, though (no shame for a talented young actor) less brilliant than Alan Bates.

Pinter is paradigmatic of what passes for art nowadays: the Rorschach test. Splatter a few blots of paint, sound, or verbiage on paper, and in no time legions of academic and lay mystagogues, critical or cocktail-party hermeneuts, will vie with one another to discover and drool over the hidden meanings. Yet the meaning of *The Caretaker* is open and undisguised: nothing. ■



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SATURDAY, MARCH 27—Afternoon

2 Singles Semi-final matches and the Doubles Final starting at 1 p.m.

Price	**No. Tickets**	**Total**
$18.00*	________	**$**______
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Consolation singles match and Singles Final starting at 12 noon

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Books/Martin Amis, George Gilder

IN THE JUNGLE, THE MIGHTY JUNGLE

"...*The Mosquito Coast* is a satisfyingly intricate book—a freakish adventure story full of poetry and dread..."

The Mosquito Coast, *by Paul Theroux. Houghton Mifflin; 374 pages; $13.95.*

PAUL THEROUX IS USUALLY THOUGHT OF as a storyteller rather than a stylist: fertile and ingenious, maybe, yet often facile and garrulous too. His uneven tally of exotic, streamlined fictions would tend to align him with a writer like Maugham—no bad thing to be, but suggesting a low threshold of ambition and complexity. Occasionally, though, Theroux has produced work of an altogether higher level, full of poetry and dread, showing a freakish responsiveness to the intimate workings of the world. *The Family Arsenal* was such a book; *The Mosquito Coast* is another.

Theroux manages to change gear without any loss of narrative thrust. The new novel is, first of all, an adventure story of the most exemplary kind. In England *The Mosquito Coast* has already been likened to every island-shipwreck, going-primitive, nature-versus-nurture yarn from *Robinson Crusoe* to *Lord of the Flies.* In America, with any luck, it will be promptly grouped with *The Tempest,* the *Odyssey,* and the Bible. As should by now be clear, there is a lot going on in the new Theroux.

Allie Fox, known throughout as "Father," is an American type—a fanatical handyman, an incorrigible improviser. "I could take a meridian altitude from its reflection in a tar bucket" is one of his typical boasts. He is the sort of clued-up frontiersman who could fashion an ox collar from a toilet seat, or vice versa. Not surprisingly, Father finds himself allergic to the twentieth century, which he sees as a terminal chaos of pornography, kwik food, psychosis, video parlors, and suicidal sloth and wastefulness. Slightly cracked but very confident, he uproots his family from rural Massachusetts and heads for the lost jungles of Honduras. He loves his country, but that's why he's going—"because I can't bear to watch."

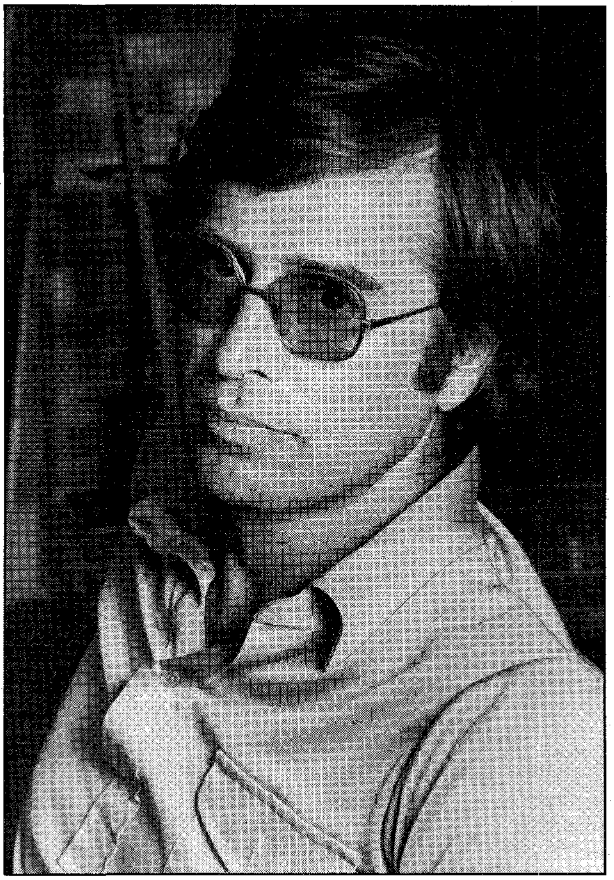
The Mosquito Coast is narrated by Father's oldest boy—by Son, in fact. "I think something is going to happen to us," says fourteen-year-old Charlie, back in Mass. "Something terrible." Charlie is right. To begin with, Father takes on the jungle like a swaggering lord, a secular, all-conquering missionary of make-do and know-how. He builds an entire village (Theroux must have put in a lot of research at the home-improvement showrooms); he astounds and subjugates the river Creoles and mountain Indians with his inventions, gimmicks, and gizmos. Seen through Charlie's terrified but protective gaze, Father is an embodiment of passion and will. We want him to succeed, and we fear his failure.

Father's attempt to imprint his personality on the jungle is maintained at growing psychological cost. As his mind deteriorates, so does the little world he has created in its image. The last phase of the book sees the family undertake a journey upriver, toward the deepest shadows of the benighted land. This is a Conradian voyage into the heart of darkness, but Theroux gives the tale an ironic, mocking slant. Father discovers no voodoo king or babbling prophet at the end of his journey: He finds an outpost of the twentieth century thriving in all its sanitized banality—a mission hall, with a video preacher.

"You feel a little like God," says Father, a little too patly, perhaps, halfway through the book. "You feel a little like God," he confirms a page later. Father is a study in candid megalomania: With his fantasies of omnicompetence, invulnerability, and unerring—or divine—judgment, he loses himself forever in the ecstasies of creation and destruction. But Charlie, the Son, knows from an early trauma that "God is a scarecrow." This is how Father talks about his rival: "Father talked about God the way he talked about jobbing plumbers and electricians. 'The dead boy with the spinning top' was the way he described God. 'And the top is almost out of steam. Feel it wobble?' "

We feel Father wobble, too; his disintegration is inordinately painful, like the end of the world. At the same time, though, the Oedipal and regenerative undertones of the book present the death of the household god, of the father, as a deliverance and a relief.

If *The Mosquito Coast* is a satisfyingly intricate book, it is also, now and then, suspiciously programmatic. It sometimes reads like a teacher's-pet novel, liberally woven with theme patterns and myth profiles to be duly unstitched in the seminar hall. It is also too long, too inclusive, too promiscuous. But it remains a work of genuine inspiration, intensely realized. The prose is as lush and wild as the jungle it describes. And the voice is innocent, wound up in



Theroux: *Prose as lush and wild as the jungle.*

Martin Amis's most recent novel is Other People: A Mystery Story. *George Gilder is the author of* Wealth and Poverty.

Photograph by Jim Kalett.

Charlie's tender forebodings, his sense of helplessness far from home. **—M.A.**

The Money Lenders, *by Anthony Sampson. The Viking Press; 320 pages; $16.95.*

ANTHONY SAMPSON'S NEW BOOK—AN ambitious survey of the relations between banks and nations—faithfully follows all the best-established and most fashionable expertise on his subject. Hence the book becomes a hopeless muddle. *The Money Lenders* at first seems impressive in its scope and detail, but as the author's ideas emerge, they fall apart like so many good intentions in a Chinese Five-Year Plan.

Sampson has spent too many years of hard labor breathing the miasma of international-aid ideology, gumming rhetoric about the gap between the rich and the poor, reciting the need for a "new world economic order," to penetrate the contradictions and confusions of conventional ideas on the world economy.

Thus he expects us to sit still for the following propositions about the lending practices of international banks:

1. They are too parsimonious toward the truly poor countries, fostering a situation in which "half the world is starving while the other half watches it on color TV."
2. They lend too much money to dubious Third World nations with little likelihood of repayment, thereby threatening a world financial collapse.
3. They are biased toward capitalism and favor friendly nations with their loans and largess.
4. They lend too much money to Poland, Hungary, and other Eastern European countries, without assurance of repayment.
5. They allow political considerations to sway their decisions, such as freezing Iranian assets, thus jeopardizing the fabric of international commerce.
6. They fail to let political considerations sufficiently affect their loans to South Africa, which along with Chile, Brazil, and South Korea (three of the world's freer nations) among all the rogues' gallery of Third World and Communist depravity is regarded by the author as reprehensibly "autocratic."

The dogma that, whatever they do, the multinational banks are in the wrong ignores the fact that world economic growth depends upon the spread of capitalism and trade, spearheaded by the multinational banking system. But the banks can play their role only if they adhere strictly to economic criteria in extending loans. Since the kind of democratic socialist regimes favored by Western journalists exist scarcely anywhere in the Third World, the banks would have no certified customers. The left would prohibit loans to prospering Third World countries friendly to the United States; the conservatives would bar loans to Communist states; the Arabs would prohibit loans to Israel; the Israelis would proscribe the Arab states; and among the few remaining favored countries, portfolios would have to shift monthly as some dictator, previously considered culpably autocratic for suppressing terrorism, earns support at the U.N. and the New York *Times* by banishing his business class and declaring his country a Marxist paradise.

In performing their role of promoting trade and capitalism around the globe—overcoming poverty and extending opportunity, subverting parochial nationalism and xenophobia—the banks need no further moral support. But, given the precariousness of their task, critics like Sampson can always plausibly predict a global economic collapse. Although Sampson himself is too honest and circumspect to prophesy doom with the confidence of a best-selling catastrophist, his continual intimations of disaster provide his narrative with an undercurrent of suspense.

This doom game, though, is just another reflection of the human longing to banish the dangers and uncertainties, risks and adventures of capitalism and establish a placid world economic system. But such a system would preclude

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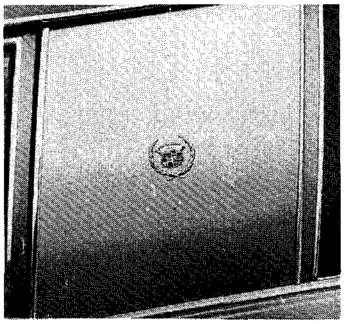

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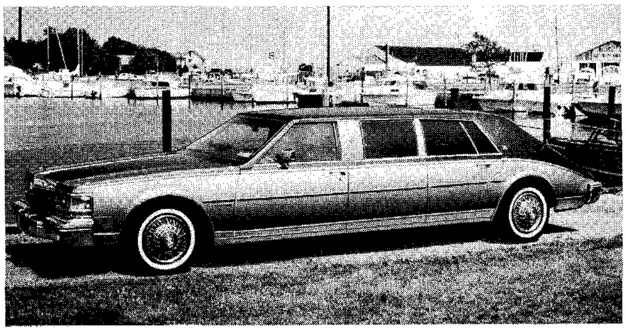

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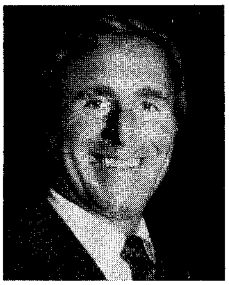

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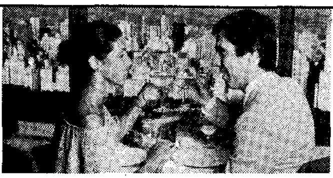

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the surprises of growth and innovation. A safe system is a stagnant system, in which poverty and famine continue to spread as population grows.

Sampson quotes Walter Wriston's response to Robert Roosa's gloomy 1975 article in *Foreign Affairs*, which denied the possibility of recycling the new glut of OPEC petrodollars: "Of course it's unmanageable, but that's what markets do." Wriston turned out to be correct, and he, David Rockefeller, and Amadeo Giannini, of the Bank of America, are the real, though unacknowledged, heroes of Sampson's story.

In the more alarming passages of *The Money Lenders*, Sampson is merely playing the age-old part of the man who points out to an anxious crowd gathering in front of the local bank that there is, in fact, virtually no money in it. Of course, there never is. Capitalism is founded on trust and faith, on the belief that the perpetual dangers and crises of human life can be overcome by human genius, which is the ultimate but unprovable resource of the banks. Catastrophe can always be cogently predicted merely by extrapolating current trends, while triumph always depends on the unexpected boons of human creativity and courage.

Within the context of the prevailing pieties, Anthony Sampson has written an interesting and informative book. But is it really sensible or necessary for the West to conduct its thinking about the world economy within a context of masochistic fatuities? To worry chiefly about oppression in Chile, Brazil, and South Korea, as Sampson does, during a period when the Iranian government is murdering 200 people a day and fantasies of "socialism" spread starvation, poverty, and political and racial oppression throughout the less developed countries is to confess a fundamental hostility and distaste for Western civilization and economic freedom.

Development economists Peter Bauer and Melvyn Krauss, among others, are offering an alternative vision, based on the proposition that a new world economic order is desperately needed in the effort to overcome the poverty of the Third World. Their proposed economic order is called capitalism. And as Sampson quotes Herbert Feis, writing about China in 1930, "Capital and enterprise require a political and social life fitted to their operation. Those who seek to command them are either induced to reshape their life in conformity with the necessary standard, or have their life reshaped against their will by the slow movement of events." **—G.G.**

By Our Contributors

Richard West's Texas. *Texas Monthly Press; 264 pages; $17.95.*

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THE ENEMY WITHIN

"...*Circle of Deceit* offers powerful images of war, but no illumination of the conflict—just voyeurism and gloom..."

AT THE BEGINNING OF VOLKER SCHLONdorff's **Circle of Deceit**, an intermittently powerful but infuriatingly pretentious work, Bruno Ganz drives through a blue-gray downpour outside Hamburg and pulls up in the driveway of his house. As doomy music thuds on the soundtrack and Ganz intones something like "I'm not afraid that my life will go false, only that I'll carry on and not notice it," water gathers on the windshield and turns Ganz's familiar, dolorous face into a blur. In less than a minute—record time—Schlöndorff has evoked the profound dismalness of the New German Cinema, the dark discordances of self-loathing and unhappiness that have dripped from virtually every German film shown here in the past decade.

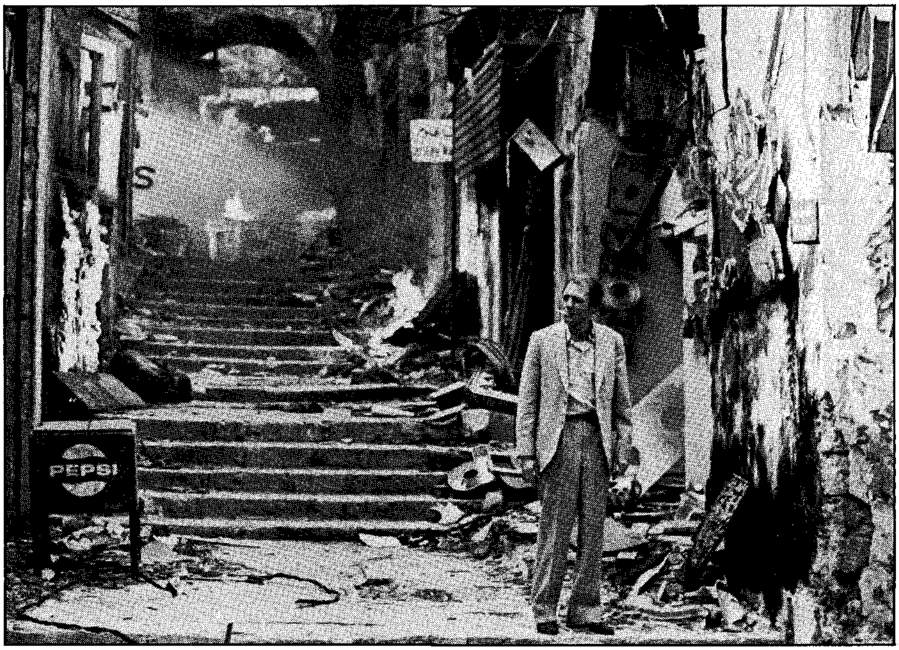
Once again Ganz plays a gloomy European carrying the weight of cultural despair on his trembling shoulders. Having arrived home, Ganz, as a roving correspondent named Georg Laschen, argues with his wife, makes love to her in front of their children, gets into a slapping fight with her, and immediately takes off for Beirut to cover the civil war between the Christians and Muslims. As Georg contentedly wanders through the fiery battleground, we quickly get the point: The war is just a continuation of his married life; the chaos of Beirut mirrors the chaos of his soul.

Schlöndorff shot the film last winter in gutted sections of Beirut while the actual war continued a few blocks away. Some of Schlöndorff's cast—at least the soldiers and citizens, the old people, the struggling amputees—have obviously witnessed the horrors we see, or even participated in them. Knowing this increases our horror in a way the filmmakers didn't intend: They have used the devastation of a real city and the suffering of real people as a background for European navel gazing. Whatever one's qualms, however, one must admit that Schlöndorff (*The Lost Honor of Katharina Blum, The Tin Drum*) lights the fires of the apocalypse most impressively. Costa-Gavras's *Missing*, a reenactment of a military coup, shot in peaceful Mexico, shows us the patterns of authoritarian control; Schlöndorff's civil strife is closer to the war of all against all.

At the seaside hotel, set in no-man's-land, the foreign correspondents gather together in a Graham Greene-ish mood of torpor and cynicism. Arab sheikhs sit in front of a large TV screen watching Ann-Margret dance across the Hollywood hills; outside, the ruined center of the city—rubble everywhere, an abandoned Holiday Inn blasted with holes—lies rotting in the sunlight. At night, Georg and his swinish photographer, Hoffmann (played by director Jerzy Skolimowski), wander through the ruins, which suddenly come dangerously alive. Guerrilla soldiers in trucks, careering through the streets like joyriding teenagers, shoot off their machine guns; explosions go off on all sides of the two men—there seems to be no front line, no rear, no haven anywhere.

During the day, they wander into weird and baffling situations. A grief-stricken woman, trying not to trip over spare tires that soldiers have laid down as a roadblock, jabbers furiously at Georg, grabbing his arm, and then both of them are herded into trucks and carted off. Some of this stuff is a bit scrappy, depending more on individual shots and startling juxtapositions produced by editing than on carefully worked-out staging. Without quite preparing us, Schlöndorff will throw on the screen a magnificent shot of Ganz running under yellowish skies as grenades or mortars burst all around him. And yet the scrappiness, the abruptness, has its own kind of expressive power: This, we think, is what it's like in a city ruled by endless war—violence bursts out of nowhere and disappears into nowhere.

Adapting a novel by the late Nicolas Born, Schlöndorff and his scenarists—Margarethe von Trotta, Jean-Claude Carrière, and Kai Hermann—bring an ironist's sensibility to war. One of the black-hooded guerrillas, it turns out, has studied music in Germany and gives an impromptu recital on the piano in the deserted Holiday Inn. Later, a group of Lebanese Christians, who claim to be defending Western civilization, offer to shoot someone from a sniper's perch in order to provide a photograph for the two journalists. Openly sympathetic to the Muslims and Palestinians, Georg is disgusted by the atrocities committed by the Christian side. In the failure of Christian humanity, he divines the failure of Europe, and in some way he feels implicated and even responsible. All of this is a bit murky and self-aggrandizing. Who asked Schlöndorff to assume re-



Foreign correspondent: *Bruno Ganz explores Beirut, in Volker Schlöndorff's film.*

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"...*Personal Best* is a perfect minor movie—a sensuous sports film..."

sponsibility? Certainly not the Lebanese.

Vaguely, Georg feels he ought to be engaged, committed—a combatant, even—but instead he falls in love with an indolent German siren (the inevitable Hanna Schygulla), widow of a wealthy Lebanese, who lives in luxury in a large house that remains miraculously undamaged in the center of town. As mortars explode nearby and the lights fail, these two crawl toward the open bedroom door like soldiers reaching for a harboring trench.

One finally grows exasperated by *Circle of Deceit*. With all these horrors on hand, why concentrate on the soul of a tormented European? Schlöndorff doesn't illuminate the conflict—he's indifferent to the specifically Lebanese and Arab roots of the war. Instead, he frets over European voyeurism, inauthenticity, responsibility. A corrupt old Frenchman (Jean Carmet) earns a living in Beirut by selling arms to the Christian side and then selling photographs of massacres committed by those Christians to European journalists. "Dirty pictures for people who live in clean places," he calls them. Schlöndorff himself, losing the political and ethical significance of his subject in philosophical diddling and fancy enigmas, is guilty of retailing dirty pictures, too. It's as if the civil war in Lebanon existed only to give substance to his spiritual crisis.

Personal Best, THE FIRST FILM DIRECTED by ace screenwriter Robert Towne (*The Last Detail, Chinatown, Shampoo*), is a sweetly attentive, sensuous, and witty celebration of the coming-of-age of a young champion—a female track star, struggling out of the cocoon of adolescence. Unassuming and affectionate, this perfect minor movie is a lot more fun, as a sports film, than the stuffily inspirational *Chariots of Fire*. Throughout, it has a triumphantly American informality and colloquial ease.

Chris Cahill (Mariel Hemingway), a beautiful blonde from a family of athletes in Oregon, has a broad, powerful back and strong competitive instincts, but she's still not a winner—she makes mistakes, fears other people's disapproval. At first, Hemingway, all charming hesitation and radiant peach fuzz, seems too trivially girlish to carry the movie. But early on, during an arm-wrestling match that grows rather serious, Towne throws in a close-up of her face, and we register, for the first time, with an almost visceral shock, the strength in that wide brow and serious forehead. The close-up locks the film on its course for the audience: Chris may be a goosey, unformed girl, but there's something heroic in her determination that is going to carry her through.

Towne photographs the running, shot-putting, and all the rest with a peculiarly male astonishment—there seems to be no limit to what these women can do. Yet he also gravely devotes himself to the tremulous longings, the earnest fumblings and messy complications of young women's feelings.

Eager to get away from her dominating father, a track coach who makes her anxious, Chris becomes the protégé of an older runner, Tory (Patrice Donnelly), a member of the Olympic squad. Tory becomes Chris's friend, morale builder, and, in a gently erotic scene shot in golden light, her lover. Towne makes no special fuss about nakedness, and the sex is no big deal, either—it just happens. For the women, making love is an extension of their friendship, and the only trouble with the affair—at least from the point of view of their coach (Scott Glenn)—is that they take care of each other so well they won't compete on the field. When the coach succeeds in pulling them apart, Tory, who is in love, takes it very hard, but Chris quickly falls into an affair with a boy. For her, homosexuality has been a phase in the passage to maturity.

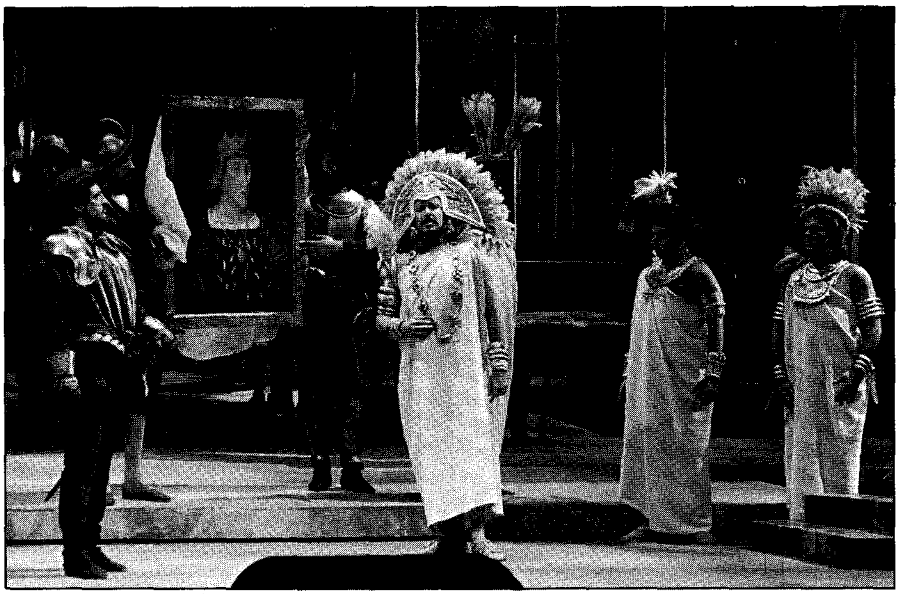
Scott Glenn, who played the mean ex-con in *Urban Cowboy*, has a pockmarked face and a lean, hard-muscled body; he's a coolly macho presence, and his movie lineage as an Eastwood-McQueen type feeds the picture's sense of fun. As he explains to Chris in a comic tirade, he could have coached *football*—he didn't have to put up with this exasperating muck of women's "feelings." And yet the coach is so drawn to women, so good at bringing out their powers, that he never quits. All the taunting back and forth between him and the women, the roughhousing and physical affection, make this film intensely sexual. Towne's camera caresses those long-legged, small-breasted bodies; he dizzies us with beautifully shaped thighs, with overlapped slow-motion shots of legs and stomachs passing over the high-jump bar. In a comic tableau, repeated several times, the women lounge naked in a steam room like Roman senators sweating off lunch at the Baths of Caracalla.

Robert Towne admires the strength of women as much as Mary Wollstonecraft or Sojourner Truth, yet he's also aroused by women's bodies. If anything, his admiration sharpens his desire. Since there isn't a smirk anywhere in this rhapsodic work, *Personal Best*, in its modest way, may be considered a landmark; it's the first post-feminist movie. ■

Music/Peter G. Davis

MONTEZUMA'S REVENGE

"... The thickly textured music is no help to the tortured libretto, and the ear becomes lost in a sea of gray monotony..."



In old Mexico: *Roger Sessions's 1962 opera,* Montezuma, *performed at Juilliard.*

ROGER SESSIONS HAS SUCCINCTLY summed up the problematical nature of his opera **Montezuma:** "The music is difficult," he once said; "hard to play, hard to sing." And hard to listen to, he might have added. Not surprisingly, *Montezuma* has had few productions since Sessions completed the score in 1962, after more than twenty years of labor. The opera has acquired legendary status as an awesomely high-minded creation, one of those ferociously intimidating contemporary works that everyone fervently prays will turn out to be a masterpiece. After all, Sessions is a composer of uncompromising integrity, an inspiring teacher, and one of the most influential figures in twentieth-century American music.

Montezuma finally arrived in New York, thanks to the noble efforts of the Juilliard American Opera Center, an appropriate birthday homage to the composer, now in his eighty-fifth year. It must have been a gratifying evening for Sessions, who at last saw a decent production of his opera. He had to wait until 1976 before a company in this country could produce such a demanding piece (the 1964 premiere in Berlin was apparently a botched job), but Sarah Caldwell's pioneering effort with the Opera Company of Boston six years ago was far from perfect. The Juilliard performance did not entirely avoid the impression that all concerned were engaged in a mighty struggle to put the notes in the right places, but the essence of *Montezuma* came across clearly enough.

What is the verdict? From where I sit, there can only be one sad conclusion: Sessions has written a terrible opera, a tragic waste of a valuable composer's precious time. After the Boston performances, most people hedged their bets—any work this complex and densely packed must surely be heard many times before yielding up its secrets. What *Montezuma* needs, it was said, is continued exposure, and eventually the world will come around.

Possibly; but even the most challenging opera must exert an immediate visceral appeal and possess some element to draw people back until the grand design becomes clear. After seeing two productions and spending many dogged hours with the score, I can find nothing in *Montezuma* that offers this crucial attraction. The argument that *Wozzeck* seemed equally inscrutable to audiences in 1925 and had to await its time does not hold. Berg's opera, despite its formidable complexities, exercised a primal fascination right from the first performance. Shortly after its premiere, *Wozzeck* received sixteen productions in Germany alone, was staged in nine other countries, and gradually became a repertory piece. No such happy fate seems in store for *Montezuma;* the opera's flaws only become more apparent and aggravating with each hearing.

The subject matter could not offer more promising operatic material. A potentially explosive combination of political, religious, and personal confrontations that would have warmed Verdi's heart, the plot depicts the opposition of two great leaders, Cortez and Montezuma, doomed to be instruments of destruction in the bloody clash between two cultures. G. Antonio Borgese, a Sicilian-born poet who died in 1952, turned all this into a syntactically tortured libretto, larded with such tongue-twisting nonsense as "To truth unspeakable the query prods lame tongue" and "Us enchants he, but eke frightens." The words of *Montezuma* are virtually unintelligible on the printed page; set to Sessions's instrumental vocal lines and sung against his elaborately contrapuntal orchestral accompaniments, the text, what little of it can be heard, sounds like gibberish.

All this might not have mattered had the conflicts been clearly established in effective theatrical terms rather than presented as literary conceits. The verbal subtleties of Hofmannsthal's librettos for Strauss may be lost on most people, but Hofmannsthal, unlike Borgese, always vividly defines the dramatic situations. Nor is Sessions's music much help. The thick textures, overloaded with information, rarely give point to the action or differentiate personalities as the ear becomes lost in a sea of gray monotony. In other contexts, the composer's intricate musical idiom takes wing—Sessions's eloquent Whitman cantata, for example, written shortly after *Montezuma*—but here he tries the patience of even the most sympathetic listener.

Juilliard's production, conducted by Frederik Prausnitz, was a labor of love by a talented cast of student singers. It would be all too easy to categorize the faults, most of them rising from the intractible nature of the material, but why be churlish. Ming Cho Lee's clean-lined sets and Nan Cibula's picturesque costumes captured the sun-baked flavor of

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"...There is little vitality, no fizz or sparkle, in the Met's new *Barber*..."

ancient Mexico and the harsh reality of imperial conquest. If Ian Strasfogel's orderly direction was not especially illuminating, it never falsified the opera. James Dietsch's burly Cortez and Robert Grayson's suavely sung Montezuma emerged as little more than wooden puppets, but Hei-Kyung Hong as Malinche, the Toltec princess who becomes Cortez's mistress, combined her billowing lyric soprano with a commanding stage presence—a young singer to watch. The entire cast deserves credit for an impossible job well done as it heroically laid the legend of *Montezuma* to rest.

THE METROPOLITAN OPERA'S NEW **Barber of Seville** is a tedious affair, unredeemed by the combined virtuosity of Marilyn Horne's Rosina and Robin Wagner's rotating set. As in Franco Zeffirelli's recent *La Bohème*, the stage machinery possessed far more vitality than the cast, which sleepily went through the motions. The Met audience fairly cooed with delight as the Moorish façade of Dr. Bartolo's house turned to reveal Figaro's barbershop and continued past a seedy tavern until the good doctor's spick-and-span living room finally came into view. And why not—they were all very pretty pictures, even if what transpired in front of them seldom seemed to matter.

Faced with directing a standard repertory piece that must inevitably accommodate many different singers over the years, John Cox opted for straightforward blocking and a minimum of fancy gimmickry. Cox's restraint was welcome in principle—few comic operas have suffered more than *Barber* from today's mania for overproduction—and it is refreshing to find a director willing to give his cast plenty of leeway to create their own characterizations. In order for such a self-effacing approach to succeed, though, an inspired ensemble of singing actors is essential, and here the Met struck out.

With a few exceptions, this was the sort of listless *Barber* one might expect to encounter on an off night in a regional opera house. All the coloratura dexterity in the world can hardly disguise the fact that Rockwell Blake's dry, sandpapery tenor is more suited to comprimario character roles than to Almaviva's lyrical cantilena. Ara Berberian's out-of-focus bass barely coped with Basilio's music, while Enzo Dara's small-scale Bartolo was lost on the big stage despite many deft comic touches. This left Pablo Elvira's friendly Figaro, rather underplayed but vocally robust and musically right on target.

Horne's Rosina had its moments, but only through an effortful suspension of belief. An amply proportioned woman, Horne did manage to tone down her overbearing presence and indicate much of the character's resourceful wit, but there was no way she could convey Rosina's girlish charm and champagne spirits. Her scenes with Bartolo suggested squabblings between a middle-aged married couple rather than a strong-willed ward defying her guardian. Of course Horne can sing this music with a facility second to none, although her booming descents into that powerful chest register only succeeded in reinforcing the matronly image. To make matters worse, the orchestra played dully for Andrew Davis, who was content to supply dutiful accompaniments devoid of Rossinian sparkle and fizz. No doubt many other casts will be passing in front of these eye-catching *Barber* sets in seasons to come—they can only be an improvement.

THERE MUST BE A HUNDRED DIFFERENT ways of performing Verdi's **Requiem**, an impression possibly arising from its ubiquitous presence on the local concert scene and Verdi's ability to survive most any approach. James Levine conducted the Requiem at the Metropolitan Opera not long ago, and he predictably opted to emphasize the music's superheated operatic drama in a performance more notable for punching-bag energy and dynamic extremes than lyrical shape and inner intensity. No one could have been bored by Levine's aggressive enthusiasm, even if the results inevitably seemed a trifle superficial.

For many people, the Verdi Requiem stands or falls by its solo quartet, in this case a variable lineup consisting of Leontyne Price, Florence Quivar, Placido Domingo, and John Cheek. A last-minute replacement for Marilyn Horne, Quivar provided the most satisfying singing of the afternoon, her opulent mezzo-soprano never sounding more expressive or secure; why the Met does not make more use of her is a mystery. Price has long been a formidable exponent of the Verdi Requiem, but the great days appear to be over. When she could comfortably position her voluptuous voice, the old magic returned, but elsewhere there was an excessive amount of ugly scooping, hooty tone, and ungainly register shifts. Even Domingo seemed a bit out of sorts, occasionally straying from pitch and straining for the top. Cheek sang stoutly, if rarely summoning up the commanding vocal presence a true Verdi bass should have. ▬

SALES & BARGAINS

BY LEONORE FLEISCHER

Campers and Others

THIS DISCOUNT OUTFITTER FOR MANY summer camps is having a sale. Camp trunks, retail $65, usually $58.50 here, now $44.95; duffel bags, usually $15, now $9.99; Izod short-sleeved shirts: boys' sizes 8–20, usually $16, now $12.80, men's sizes S–XL, usually $25, now $19.20; all men's underwear, mostly Jockey brand, 25 percent off. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; refunds possible. *Melnikoff's, 1594 York Ave., at 84th St. (288-2419); Mon.–Sat. 9 a.m.–6 p.m., and Thurs. till 9 p.m.; through 3/13.*

Furs

A PRE-SPRING SALE ON FURS AT THIS showroom includes about 45 coats and a group of jackets for women sizes 6–16. Raccoon coats, were $2,500, now $1,950; chevron-striped nutria coats, were $2,250, now $1,495; one silver-fox coat, was $7,500, now $3,500; nutria jackets, were $1,250, now $895; one ruby-colored fox and one raccoon jacket, were $1,495 each, now $950; two Fendi-style red-dyed rabbit-and-lamb jackets, were $1,250, now $850; one sheared-beaver coat, was $3,500, now $2,500; one dyed muskrat coat, was $1,495, now $950; reversible pieced pahmi jackets, were $550, now $395; silver-fox chubby jackets, were $1,950, now $950; three mink coats, were $4,200, now $2,950; Swakara coats, were $3,000, now $2,250; one coyote coat, was $3,500, now $2,500; also, about 300 used furs, 25 percent off (a few men's used furs are available at reasonable prices). A.E., M.C., V. accepted; checks accepted during banking hours only; all sales final. *Harry Kirshner & Son, 307 Seventh Ave., near 28th St., fourth floor (243-4847); Mon.–Fri. 9 a.m.–6 p.m., and Sat. 10 a.m.–5 p.m.; through 3/31.*

Frame It

MEDOFRAME DOES A LOT OF GALLERY framing, but it's also open to the public, and the prices are very reasonable. Until the end of March, this company is offering a 20 percent discount on framing. For example, a 30-by-40-in. poster, mounted and fitted with glass but without frame, usually $43.40, now $34.72 (add $11 for aluminum-section frame). Every kind of mounting and framing is discounted; the aluminum-section frames will be assembled free of charge. In addition, a limited number of original *Manhattan* posters, by Tony Graham, glassed and framed in metal, are $29; Steinberg's *New Yorker* poster, also glassed and framed in metal, is $25; and original watercolors from China, painted on silk and framed, are available at low prices (a 16-by-20-in. one is $29). M.C., V., checks accepted; all sales final. *Medoframe, 245 Seventh Ave., near 24th St., fourth floor (989-6517); Mon.–Thurs. 8 a.m.–6 p.m., and Fri. till 4:30 p.m.; through 3/31.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

Copper and Brass

THE HOME BASE'S SEMI-ANNUAL COPPER and brass sale includes a 2-qt. Irish teakettle, retail $27, here $17.50; wall-hung salt box with wooden top, retail $20, here $15; 10-in. oval gratin pan, retail $26, here $18; rectangular window box on feet with delft-style handles, retail $37.50, here $23.50; 2½-qt. casserole with lid, retail $38, here $27.50; seven-piece utensil set with rack, retail $42, here $29; 12-in. colander with feet, retail $48.50, here $38.50; 12½-in. wok, retail $85, here $60; 8-in. zabaglione pan with wooden handle, retail $27, here $18.50; 1-qt. fruit mold, retail $15, here $9; also, umbrella stands, mixing bowls, coal scuttles, planters, kettles, chafing dishes, large and small molds, and more. A.E., M.C., V., checks accepted; all sales final. *The Home Base, Inc., 2335 Broadway, near 84th St. (724-5959); Mon.–Wed., Fri. 10:30 a.m.–6:30 p.m., Thurs. till 7 p.m., Sat. 10 a.m.–6 p.m., and Sun. 12:30–5:30 p.m.; sale begins 3/6.*

Restoration

IF YOU OWN A ROLLS-ROYCE OR A MERCEDES-Benz, and the woodwork needs refinishing, here's a 15 percent discount being offered by a firm that is the "wood consultant" for the Rolls-Royce Owners' Club. The process has 22 steps and uses up to 40 coats of hand-rubbed flexible lacquer. All work is guaranteed for three years. Don't bring the car. Have your own mechanic remove the woodwork, and bring it in. Mercedes-Benz models 230SL, 250SL, and 280SL: windshield lower trim, radio grille, and center tray (four pieces), usually $400, now $340; models 280SE, 300SE, 3.5 coupes, and convertibles: windshield corners, windshield lower trim, and radio grille (five pieces), usually $875, now $745; interior-wood refinishing on all twelve pieces, usually $1,450, now $1,225; Mercedes-Benz 600 sedans and limousines: Wood is priced by the piece, usually $125, now $100. Rolls-Royce window cappings, usually $225, now $190; complete dashboard, usually $900, now $815. The price of coachbuilt-woodwork refinishing can usually be estimated over the phone. Delivery takes three to seven weeks. Checks accepted; no credit cards; a deposit of 50 percent, balance on delivery. *Mark Wallach, Ltd., 2 New St., Nyack-on-the-Hudson, N.Y. 10960 (914-358-8179); Mon.–Fri. 9 a.m.–6 p.m., Sat. till 3 p.m., and evenings and Sun. by appointment. Take Palisades Pkwy. to Rte. 59 east; stay on 59 through the village of Nyack; turn left at the last traffic light before the river; go 150 ft. and turn left onto New St. Sale through 3/31.*

Designers

AMONG THE TENANTS OF ONE BUILDING are four young designers, all of whom make smart, contemporary clothing for women sizes 4–12. They are holding a sale in their workrooms of current merchandise at wholesale prices or below. From Sabine (sixteenth floor): cheerful spring and summer separates in all-cotton, including middy tunics, retail $58, here $29; white pants, retail $54, here $27; "Gigi"-style schoolgirl dresses, retail $110, here $55; big shirts, retail $110, here $55; matching knickers, retail $70, here $35; white-and-yellow group, including shirts and matching miniskirts, retail $56 each, here $28; and more. From Aussie (sixteenth floor): a group of cotton-faille separates, including beaded pants, now $20; matching cropped jackets, now $40; cotton pants in stripes and solid colors, now $18 and $20. From Brigitte Freed (eighteenth floor): a group of cotton blouses, here $34–$44 (white-on-white princess blouse, now $39); matching culottes, here $42; matching skirts, here $39; other culottes and skirts in all-cotton, here $32–$49; cotton-twill group, including jackets, here $49; cropped pants, here $42; other pants, $39–$49; other jackets, $49–$59; for early birds, about twenty mohair coats, here $45, and a few wool jackets, here $45. From Pat Young (twenty-second floor): striped-cotton cropped tops and big T-shirts, retail $55 each, here $27.50; cotton-and-silk-blend dresses with dropped waist, retail $65, here $32.50; "balloon" pants, retail $80, here $39; cap-sleeved dresses and legging pants, retail $55 and $56, here $27.50 each; and more. Cash-and-carry only; all sales final. *264 West 35th St.; Mon.–Fri. noon–6 p.m.; through 3/5.*

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A Complete Entertainment Guide for the Week Beginning March 1

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM 2—Watts St. at Ave. Americas.** 431-1590. Thru Mar. 1: "Loulou." Mar. 2-3: "Contract." Mar. 4-6: "City of Women." Beg. Mar. 7: "Special Treatment."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Mar. 1: "Oblomov." Mar. 2: "House of the Sleeping Virgins"; "Woman in the Dunes." Mar. 3: "Being There"; "Report on the Party and the Guests." Mar. 4-6: "David"; "Grand Illusion." Mar. 7: "The Rose"; "Janis." **AGEE ROOM**—Thru Mar. 2: "A Long Day's Journey Into Night." Beg. Mar. 3: "Masculin/Feminin"; "Band of Outsiders."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Why Shoot the Teacher." #2—"Shoot the Moon."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "The Last Waltz."

9. **ART—8th St. E. of University Pl.** 473-7014. "Chariots of Fire."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Mar. 1: "Lady in the Lake"; "Night Must Fall." Mar. 2: "Dressed to Kill"; "Terror by Night." Mar. 3: "La Bête Humaine"; "Grand Illusion." Mar. 4: "On the Waterfront"; "The Wild One." Mar. 5-6: "All About Eve"; "Hush, Hush, Sweet Charlotte." Mar. 7: "La Dolce Vita."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Mar. 4: "Raiders of the Lost Ark"; "Airplane!"

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Mar. 2: "To Be or Not to Be"; "The Great Dictator." Mar. 3-4: "End of the Road"; "Accident." Mar. 5-6: "Days of Heaven"; "Badlands." Beg. Mar. 7: "The Producers"; "Young Frankenstein."

14. **GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Mar. 4: "Four Friends." Opening Mar. 5: "Evil Under the Sun." #2—"Personal Best."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1 & #2—"On Golden Pond." #3—Thru Mar. 4: "Pennies From Heaven." Beg. Mar. 5: "Missing." #4—Thru Mar. 4: "Pixote." Beg. Mar. 5: "Missing."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Mar. 4: "The Border."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Reds."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Making Love."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Ragtime."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Shoot the Moon." #2—"On Golden Pond." #3—"Death Wish II."

43rd-60th Streets

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Reds."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Making Love." #2—"Shoot the Moon." #3—"Absence of Malice." #4—"Chariots of Fire." #5—"Sharky's Machine." #6—"Arthur."

33. **LOEWS STATE 1—B'way nr. 45th St.** 582-5060. "The Seduction." **STATE 2**—582-5070. "Death Wish II."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru Mar. 4: "Ragtime." Beg. Mar. 5: "Raiders of the Lost Ark."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Personal Best."

37. **CINERAMA 1—B'way nr. 47th St.** 975-8366. Thru Mar. 4: "House of Wax." Beg. Mar. 5: "Butterfly." **CINERAMA 2**—975-8369. "Evilspeak."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. Thru Mar. 4: "Raiders of the Lost Ark." Beg. Mar. 4: "Ragtime." **EMBASSY 3**—"Vice Squad." **EMBASSY 4**—"Venom."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Mar. 1-3: "Dr. Strangelove"; "The Loved One." Mar. 4-6: "What Ever Happened to Baby Jane?"; "Hush, Hush, Sweet Charlotte." Beg. Mar. 7: "How I Won the War"; "The Bed-Sitting Room." #2—Mar. 1-3: "Yojimbo"; "Throne of Blood." Mar. 4-7: "Goldfinger"; "Thunderball."

41. **RIVOLI—B'way nr. 49th St.** 247-1633. #1—Thru Mar. 4: "The Border." Beg. Mar. 5: "Missing." #2—Thru Mar. 4: "On Golden Pond." Opening Mar. 5: "Evil Under the Sun."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Raiders of the Lost Ark."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Quest for Fire."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Mar. 4: "Evilspeak." Beg. Mar. 5 (tent.): "Atlantic City."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Mar. 1: "Le Jardinier"; "Buffet Froid." Mar. 2: "The Mother and the Whore." Mar. 3-6: "Close Encounters of the Third Kind." Beg. Mar. 7: "From Mao to Mozart: Isaac Stern in China."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Personal Best."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. Thru Mar. 4: "Atlantic City." Opening Mar. 5: "I'm Dancing as Fast as I Can."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Raiders of the Lost Ark."

52. **LITTLE CARNEGIE—57th St. nr. Seventh Ave.** 246-5123. "She Dances Alone."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Making Love."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Butterfly."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Circle of Deceit."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Sleeping Dogs."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"On Golden Pond." #2—"Chariots of Fire."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Ragtime." **CORONET**—"Reds."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. Opening Mar. 7: "Wasn't That a Time: The Weavers."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Three Brothers." **CINEMA II**—753-0774. "Shoot the Moon."

61st Street & Above
East Side

70. **GEMINI 1—Second Ave. nr. 64th St.** 832-1670. Thru Mar. 4: "House of Wax." Beg. Mar. 5: "Dial M for Murder." **GEMINI 2**—832-2720. Thru Mar. 4: "The Border." Opening Mar. 5: "Evil Under the Sun."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Missing."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Death Wish II." #2—"The Seduction."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Das Boot."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. Thru Mar. 3: "One From the Heart." Closed Mar. 4. Opening Mar. 5: "I'm Dancing as Fast as I Can."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thur Mar. 4: "The French Lieutenant's Woman."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Mar. 4: "Arthur." Opening Mar. 5: "Evil Under the Sun."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Death Wish II." #2—"The Seduction."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Shoot the Moon."

83. **86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"On Golden Pond." #2—Thru Mar. 4: "Evilspeak." Beg. Mar. 5: "Missing."

61st Street & Above
West Side

88. **PARAMOUNT—B'way at 61st St.** 247-5070. "One From the Heart."

89. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Passione d'Amore." #2—"My Dinner With André." #3—"Chariots of Fire."

90. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Tragedy of a Ridiculous Man." #2—"The Woman Next Door."

91. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Mar. 1: "Lady Sings the Blues"; "Funny Girl." Mar. 2-3: "Two Women"; "La Strada." Mar. 4-6: "Jezebel"; "The Little Foxes." Beg. Mar. 7: "Rain"; "Christopher Strong."

92. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Das Boot." #2—"Arthur."

93. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Raiders of the Lost Ark." #2—"Pennies From Heaven." #3—"Shoot the Moon." #4—"Absence of Malice."

94. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—Thru Mar. 4: "Why Shoot the Teacher." Opening Mar. 5: "Evil Under the Sun." #2—"On Golden Pond."

95. **THALIA—95th St. W. of B'way.** 222-3370. Mar. 1: "Dr. Strangelove"; "Fail Safe." Mar. 2: "The Beginning or the End"; "The War Game"; "El Salvador: Another Vietnam." Mar. 3: "Men Must Fight"; "The War at Home." Mar. 4: "The China Syndrome"; "We Are the Guinea Pigs." Mar. 5-6: "The Memory of Justice." Mar. 7: "Spirit of the Beehive"; "Black Orpheus."

97. **OLYMPIA—B'way nr. 107th St.** 865-8128. #1—"The Border." #2—"The French Lieutenant's Woman." #3—Thru Mar. 4: "Arthur." Beg. Mar. 5: "Four Friends." #4—Thru Mar. 4: "Pennies From Heaven." Beg. Mar. 5 (tent.): "Personal Best."

99. **COLISEUM—B'way at 181st St.** 927-7200. #1—"Evilspeak." #2—"The Seduction."

Museums, Societies, Etc.

A.I.R. GALLERY—63 Crosby St. 966-0799. Adm. $2. Mar. 4, 7 p.m.: "Surviva" by Carol Clement & Ariel Dougherty, & "China" by Larry Rosing.

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. $3. Mar. 2, 8 p.m.: "Fireworks" (1947), "Rabbit's Moon" (1950-70), "Eaux d'Artifice" (1958) & "Inauguration of the Pleasure Dome" (1954-66) by Kenneth Anger. Mar. 3, 8 p.m.: "Puce Moment" (1949-70), "Scorpio Rising" (1963), "Kustom Kar Kommandos" (1965), "Invocation of My Demon Brother" (1969) & "Lucifer Rising," Part I (1974-81) by Anger. Mar. 4, 8 p.m.: "Mass for the Dakota Sioux" (1963-64), "All My Life" (1966), "Castro Street" (1966), "Valentin de las Sierras" (1968) & "Quixote" (1964-67) by Bruce Baillie. Mar. 5, 8 p.m.: "Re-Entry" (1964), "Phenomena" (1965), "Samadhi" (1967) & "Cosmos" (1969) by Jordan Belson, & "Desistfilm" (1954), "Reflections on Black" (1955), "The Wonder Ring" (1955) & "Loving" (1956) by Stan Brakhage. Mar. 6, 2 p.m.: Video by Deans Keppel; 8 p.m.: "Form Phases 1" (1952), "Form Phases 2" (1953), "Recreation" (1956), "Motion Pictures No. 1" (1956), "Jamestown Baloos" (1957), "Blazes" (1961), "Eyewash" (1959), "Fistfight" (1964), "*66*" (1966), "*69*" (1969), "*70*" (1971), "Gulls and Buoys" (1972) & "Fuji" (1974) by Robert Breer. Mar. 7, 8 p.m.: "Dog Star Man" (1961-64) by Stan Brakhage.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $1.50; senior citizens 75c. Mar. 3, 8 p.m.: "Parlor, Bedroom and Bath" (1931) by Edward Sedgwick, with Buster Keaton.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3. Mar. 5, 8 p.m.: New work by Alan Berliner. Mar. 6, 8 p.m.: "Boy Dates Girl" by Marnie Greenholz, & "The Power of Men Is the Patience of Women" (1978) by Cristina Perincioli. Mar. 7, 8 p.m.: "Kid Millions" (1934), "Blanche Fury" (1948), & other films.

COOPER-HEWITT MUSEUM—2 E. 91st St. 860-6868. Adm. $4; members $3.50. Mar. 2, 6:15 p.m.: "Full of Life" (1957) by Richard Quine, & "The Finishing Touch" (1927), with Laurel & Hardy.

ETHNIC FOLK ARTS CENTER—179 Varick St. 691-9510. Adm. $3. Mar. 7, 3:30 p.m.: "Love" (1971) by Karoly Makk.

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—David Ansen, Newsweek Magazine

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While vacationing in the Greek Isles, famous detective Hercule Poirot spotted a beautiful woman on the beach. Realizing that she was dead, he did not ask her to dinner.

EVIL UNDER THE SUN
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FILM FORUM 1—57 Watts St. 431-1590. Adm. $4; members $2.50. Mon.-Sun., 6, 8 & 10 p.m. & Sat.-Sun., 4 4 p.m. Thru Mar. 2: New Animation. Beg. Mar. 3: "I Heard It Through the Grapevine" (1982) by Dick Fontaine & Pat Hartley, with James Baldwin.

FILMS CHARAS—Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. Mar. 2, 8 p.m.: "Shalom Baby!," "Flora," "Extreme Unction" & "Papillixote" by Benjamin Hayeem.

THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Free. Mar. 5-6, 9 p.m.: "Le Jour se leve" (1939) by Marcel Carné.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Mar. 3, 1, 3, 6 & 8:30 p.m.: "La Drôlesse" (1978) by Jacques Boillon.

GOETHE HOUSE—Fifth Ave. at 83rd St. 744-8310. Adm. $1. Mar. 4, 6 p.m.: "Zeitprobleme" (1930) by Slatan Dudow, "Markt in Berlin" (1929) & "Der Jockey" (1939) by Reinhold Basse, "Schwieriger Haushalt" (1932) by Alex Strasser, "Die Todeszeche" (1930) by Piel Jutzi, & "Ins Dritte Reich" (1931) by the Social Democratic Party. Mar. 6, 2 p.m.: "Flaming Hearts" (1977) by Walter Bockmayer.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Free. Thu.-Sun., 1-6 p.m., thru Mar. 14: "Intrusion" by Jon Rubin, & Video by Joan Jonas.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Adm. $1.75; students & senior citizens 75c; children 50c; Tues. eves free. Tue.-Sun., 3 p.m., Tue., 6 p.m. & Sat.-Sun., 1 p.m.: "Filmscore, I plus II" (1922) by Werner Braeff, "Kipho" (1925) by Guido Seeber, "Diagonal Symphony" (1923-25) by Viking Eggeling, "Light Play, Black, White, Grey" (1930) by Laszlo Moholy-Nagy, "Reflective Color and Light Play" (1921-23) by Kurt Schwerdtfeger, "Wax Experiment" (1921-26) & "Rhythm 21, 23" (1921-24) by Oskar Fischinger, "Film Study" (1926) by Hans Richter, & "Opus II, III, IV" (1923-25) by Walter Ruttmann.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members $3. Mar. 3, 7:30 p.m.: "The Fifth Movement" (1981) by Seijiro Koyama. Mar. 5, 7:30 p.m.: "Our Symphony" (1979) by Yoshitaka Asama. Mar. 7, 2 p.m.: "Floating Weeds" (1959) by Yasujiro Ozu.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $2.50. Mar. 6, 8 p.m.: "Topomato" (1981-82), "Scrolls" (1978) & a work in progress by Vicki Z. Peterson.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Mar. 13: By Popular Request: A selection of entertainment and news programs that were requested most often by visitors to date (continuous showings, Tue.-Sun., 12 p.m.).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3; members, senior citizens, & children $1.50. Mar. 2, 8 p.m.: "Johnny Guitar" (1954) by Nicholas Ray, with Joan Crawford & Sterling Hayden. Mar. 3, 8 p.m.: "Jules et Jim" (1961) by François Truffaut, with Jeanne Moreau & Oskar Werner; 8 p.m.: "Que Viva Mexico!" (1930-31) by Sergei Eisenstein. Mar. 4, 8 p.m.: "My Love Has Been Burning" (1949) by Kenji Mizoguchi. Mar. 5, 8 & 10:30 p.m.: "The Magic Flute" (1975) by Ingmar Bergman. Mar. 6, 8 & 10:30 p.m.: "Being There" (1979) by Hal Ashby, with Peter Sellers & Shirley MacLaine. Mar. 7, 4:30 p.m.: "Frenzy" (1972) by Alfred Hitchcock; 7 p.m.: "The Birds" (1963) by Hitchcock, with Rod Taylor & Tippi Hedren.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free. Mar. 6, 1:30 p.m.: "Madame Bovary" (1949) by Vincente Minelli, with Jennifer Jones. Sound & captions.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Mar. 2, 12 p.m.: "The Rise of Louis XIV" (1965) by Roberto Rosselini, & "Eaux d'Artifice" (1953) by Kenneth Anger; 2:30 p.m.: "Fog Line" (1970) by Larry Gottheim, "Sky Blue Water Light Sign" (1972) by J.J. Murhpy, "Endurance, Remembrance, Metamorphosis" (1975) by Barry Gerson, "Spaceborne" (1977) by Philip Daub, "Rendezvous" (1977) by Claude Lelouch, & "Nostalgia" (1972) by Hollis Frampton. Mar. 4, 12 p.m.: "Image Before My Eyes" (1981) by Josh Waletzky; Waletzky will be present.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 6, 8 & 10 p.m., Fri.-Sun., 4 p.m.: "Cattle Annie and Little Britches" (1981) by Lamont Johnson, with Burt Lancaster. Sat.-Sun., 2 p.m. (free): "The Killing of America" (1981) by Sheldon Renan.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Mar. 6, 2:30 p.m.: "Ruckus Manhattan" (1976) by Red Grooms.

SARAH LAWRENCE COLLEGE—Performing Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens, matinees $1.50. Mar. 6, 7 & 9 p.m.: "Breaking Away" (1979) by Peter Yates, with Dennis Christopher & Dennis Quaid.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. Mar. 3, 9 p.m.: "The Chicago 7 Conspiracy Trial." Mar. 7, 7:30 p.m.: "Bye Bye Birdie" (1963) by George Sidney, with Paul Lynde & Ann-Margaret.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru Mar. 11: Tue., 12-8 p.m., Wed.-Sun., 12-6 p.m.: "It Starts at Home" by Mark Fischer, with Michael Smith.

YM & YWHA—92nd St. branch, at Lexington Ave. 427-6000. Adm. $5: Mar. 2, 8:15 p.m.: "Crossfire" (1947) by Edward Dmytryk, with Robert Mitchum. Adm. $6.50: Mar. 4, 8:15 p.m.: "The Stunt Man" (1980) by Richard Rush, with Peter O'Toole & Steve Railsback, & a discussion with Judith Crist.

Bronx

100. ALLERTON—744 Allerton Ave. 547-2444. #1—"The Seduction." #2—Thru Mar. 4: "Evilspeak." Beg. Mar. 5: "Enter the Ninja." #3—"On Golden Pond."

101. BAINBRIDGE—E. 204 at Perry. 798-2370. Thru Mar. 4: "Taps"; "Hardly Working." Beg. Mar. 5: "Venom"; "Airplane!"

102. CAPRI—Fordham nr. Jerome Ave. 367-0558. Thru Mar. 4: "The Border." Beg. Mar. 5: "Missing."

103. CIRCLE—Westchester at E. 177. 863-2100. #1—"Evilspeak." #2—"Vice Squad."

104. CITY—2081 Bartow Ave. 379-4998. #1—"Shoot the Moon." #2—"Death Wish II."

105. DALE—231st St. & B'way. 884-5300. "Shoot the Moon."

109. INTERBORO—Tremont nr. Bruckner Blvd. 792-2100. #1—"The Seduction." #2—"Making Love." #3—"On Golden Pond." #4—Thru Mar. 4: "Evilspeak." Beg. Mar. 5: "Missing."

112. LOEWS AMERICAN—East Ave. at Metro. 828-3322. #1—"The Seduction." #2—"Death Wish II."

113. LOEWS RIVERDALE—259th St. at Riverdale Ave. 884-2260. "On Golden Pond."

114. LOEWS PARADISE—188th St. at Grand Conc. 367-1288. #1—"Raiders of the Lost Ark." #2—"Vice Squad." #3—"Death Wish II." #4—"The Seduction."

116. PALACE—1603 Union Port Rd. 829-3900. #1—"Raiders of the Lost Ark." #2—"Arthur."

117. FORDHAM—At Valentine. 367-3050. #1—"Shoot the Moon." #2—"Making Love." #3—"Evilspeak." #4—Thru Mar. 4: "House of Wax." Beg. Mar. 5: "Enter the Ninja."

122. WHITESTONE BRIDGE DRIVE-IN—Bruckner Blvd. 828-3330. Blue—Thru Mar. 4: "Death Wish II"; "Dressed to Kill." Red—Thru Mar. 4: "The Seduction"; "Deadly Hero."

Brooklyn

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"Raiders of the Lost Ark." #2—"Death Wish II."

202. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 69th St. 238-4200. #1—"Shoot the Moon." #2—Thru Mar. 4: "Vice Squad." Beg. Mar. 5: "Missing." #3—Thru Mar. 4: "House of Wax." Beg. Mar. 5: "Evil Under the Sun." #4—"On Golden Pond." #5—Thru Mar. 4: "Evilspeak." Beg. Mar. 5: "Enter the Ninja."

203. BENSONHURST—BENSON—20th Ave. at 86th St. 372-1617. #1—"Making Love." #2—Thru Mar. 4: "Vice Squad." Beg. Mar. 5: "Evil Under the Sun."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. Thru Mar. 4: "House of Wax." Beg. Mar. 5: "Dial M for Murder."

206. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"The Seduction." #2—"Reds."

207. BENSONHURST—MARBORO—Bay Pkwy. at 68th St. 232-4000. #1—"On Golden Pond." #2—"Chariots of Fire." #3—"Shoot the Moon." #4—Thru Mar 4: "Evilspeak." Beg. Mar. 5: "Missing."

208. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. Thru Mar. 4: "Arthur." Beg. Mar. 5: "Enter the Ninja."

210. BRIGHTON BEACH—OCEANA—Brighton Beach at Coney Island Ave. 743-4333. #1—"Shoot the Moon." #2—"Making Love." #3—Thru Mar. 4: "On Golden Pond." Beg. Mar. 5: "Missing." #4—"Death Wish II."

211. BROOKLYN HEIGHTS—BROOKLYN HEIGHTS—Henry at Orange. 596-7070. #1—"On Golden Pond." #2—"Shoot the Moon."

212. CANARSIE—CANARSIE—E. 93rd at Ave. L. 251-0700. #1—Thru Mar. 4: "Evilspeak." Beg. Mar. 5: "Missing." #2—"On Golden Pond." #3—"The Seduction."

215. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton at Jay St. 875-4024. #1—"Death Wish II." #2—"The Seduction." #3—"Raiders of the Lost Ark." #4—"Evilspeak."

217. FLATBUSH—ALBERMARLE—Albermarle at Flatbush. 287-9300. Thru Mar. 4: "Death Wish II." Beg. Mar. 5: "Enter the Ninja."

220. FLATBUSH—NOSTRAND—Nostrand at Kings Hwy. 252-6112. Thru Mar. 4: "Making Love." Beg. Mar. 5: "Missing."

221. FLATBUSH—KENMORE—Church at Flatbush. 284-5700. #1—Thru Mar. 4: "Evilspeak." Beg. Mar. 5: "Man From Africa." #2—"Raiders of the Lost Ark." #3—"The Seduction." #4—Thru Mar. 4: "Vice Squad." Beg. Mar. 5: "Evilspeak."

223. FLATLANDS—BROOK—Flatlands at Flatbush. 258-2034. "The Seduction."

224. FLATLANDS—KINGS PLAZA NORTH—Upper Mall, Flatbush at Ave. U. 253-1110. "Shoot the Moon." **SOUTH**—"Chariots of Fire."

226. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Death Wish II." #2—"Absence of Malice."

228. GREENPOINT—CHOPIN—Manhattan at Greenpoint. 389-1100. Thru Mar. 4: "Evilspeak"; "Zorro, The Gay Blade." Beg. Mar. 5: "Venom."

231. MIDWOOD—AVENUE U—Ave. U at E. 16th. 336-1234. "The Seduction."

232. MIDWOOD—COLLEGE—Flatbush at Ave. H. 859-1384. Thru Mar. 4: "Evilspeak." Beg. Mar. 5: "Evil Under the Sun."

233. MIDWOOD—KENT—Coney Island Ave. at Ave. H. 434-8422. "Ragtime."

234. MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Absence of Malice." #2—"Chariots of Fire." #3—"On Golden Pond."

235. MIDWOOD—MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Mar. 2: "Pennies From Heaven." Beg. Mar. 3: "Sharky's Machine."

236. PARK SLOPE—PLAZA—Flatbush nr. Grand Army Plaza. 636-0170. #1—Thru Mar. 4: "Pennies From Heaven." Mar. 3: "Lili Marleen." #2—"Reds."

237. RIDGEWOOD—RIDGEWOOD—Myrtle at Putnam. 821-5993. #1—"Evilspeak." #2—Thru Mar. 4: "Death Wish II." Beg. Mar. 5: "Enter the Ninja." #3—"The Seduction."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Tent.: "Evilspeak." #2—Tent.: "Death Wish II."

301. MARINER'S HARBOR—JERRY LEWIS— 720-9300. Program unavailable.

302. NEW DORP—FOX PLAZA— 987-6800. #1—"Making Love." #2—"On Golden Pond."

303. NEW DORP—HYLAN— 351-6601. #1—"Absence of Malice." #2—Thru Mar. 4: "Arthur." Beg. Mar. 5: "Evil Under the Sun."

304. NEW DORP—LANE— 351-2110. "Death Wish II."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"On Golden Pond." #2—"Chariots of Fire."

308. NEW SPRINGVILLE—RICHMOND— 761-3103. "Shoot the Moon."

Queens

403. ASTORIA—UA ASTORIA—Steinway St. 545-9470. #1—Thru Mar. 4: "House of Wax." Beg. Mar. 5: "Dial M for Murder." #2—"Shoot the Moon." #3—Thru Mar. 4: "Death Wish II." Beg. Mar. 5: "Enter the Ninja." #4—"The Seduction."

404. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Chariots of Fire." #2—"Death Wish II."

405. BAYSIDE—BAYSIDE—Bell at 39th Ave. 225-1110. #1—"The Seduction." #2—"On Golden Pond." #3—Thru Mar. 4: "Atlantic City." Beg. Mar. 5: "Evil Under the Sun." #4—Thru Mar. 4: "On Golden Pond." Beg. Mar. 5: "Missing."

408. ELMHURST—ELMWOOD—Queens Blvd. nr. 57th Ave. 429-4770. #1—"Death Wish II." #2—"Reds."

409. FLUSHING—KEITHS—Northern at Main. 353-4000. #1—"The Seduction." #2—Thru Mar. 4: "Making Love." Beg. Mar. 5: "Butterfly." #3—Thru Mar. 4: "House of Wax." Beg. Mar. 5: "Making Love."

411. FLUSHING—PARSONS—Parsons at Union Tpke. 591-8555. #1—"Death Wish II." #2—"Evilspeak."

412. FLUSHING—PROSPECT—Main St. at Kissena Blvd. 359-1050. #1—"Evilspeak." #2—"Chariots of Fire." #3—"Death Wish II."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Mar. 4: "Shoot the Moon." Beg. Mar. 5: "Missing." #2—"On Golden Pond." #3—Thru Mar. 4: "The Border." Beg. Mar. 5: "Enter the Ninja." #4—"Raiders of the Lost Ark."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "On Golden Pond."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. "Arthur."

417. FOREST HILLS—CONTINENTAL—Austin at 71st Ave. 544-1020. #1—"Making Love." #2—Thru Mar. 4: "Evilspeak." Beg. Mar. 5: "Personal Best."

418. FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave. 261-7866. #1—"On Golden Pond." #2—Thru Mar. 4: "Atlantic City." Beg. Mar. 5: "Evil Under the Sun."

419. FOREST HILLS—MIDWAY—Queens Blvd. at Continental. 261-8572. #1—"Shoot the Moon." #2—"The Seduction." #3—"Chariots of Fire." #4—Thru Mar. 4: "The Border." Beg. Mar. 5: "Missing."

421. FOREST HILLS—TRYLON—Queens Blvd. at 66th Ave. 459-8944. "Absence of Malice."

423. FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd. 454-6800. #1—"Shoot the Moon." #2—Thru Mar. 4: "Reds." Beg. Mar. 5: "Butterfly."

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. Thru Mar. 4: "Making Love." Beg. Mar. 5: "Evil Under the Sun."

426. JACKSON HEIGHTS—BOULEVARD CINEMA—Northern Blvd. at 83rd St. 335-0170. #1—"Death Wish II." #2—"The Seduction." #3—Thru Mar. 4: "Evilspeak." Beg. Mar. 5: "Evil Under the Sun."

429. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. #1—Thru Mar. 4: "The Border." Beg. Mar. 5: "Evil Under the Sun." #2—"On Golden Pond." #3—Program unavailable.

433. JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. Thru Mar. 4: "Evilspeak"; "Outland." Beg. Mar. 5: "Venom."

436. KEW GARDENS HILLS—MAIN STREET PLAYHOUSE—At 72nd Dr. 268-3636. Thru Mar. 4: "Whose Life Is It Anyway?"; "Rich and Famous." Thru Mar. 5: "Taps"; "The Cannonball Run."

437. LITTLE NECK—LITTLE NECK—254-18 Northern Blvd. 225-2800. Program unavailable.

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. Thru Mar. 4: "The French Lieutenant's Woman"; "Rich and Famous."

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—Thru Mar. 4: "House of Wax." Beg. Mar. 5: "Dial M For Murder." #2—"On Golden Pond."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Mar. 4: "Sharky's Machine." Beg. Mar. 5: "Modern Problems."

444. RICHMOND HILL—LEFFERTS—Liberty at 122nd St. 843-8240. Thru Mar. 4: "Death Wish II." Beg. Mar. 5: "Enter the Ninja."

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. #1—Thru Mar. 4: "Evilspeak." #2—"The Seduction."

448. SUNNYSIDE—CENTER—Queens Blvd. at 43rd St. 784-3050. #1—"The Seduction." #2—"Evilspeak."

449. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—"Shoot the Moon." #2—"Reds."

451. WOODHAVEN—HAVEN—80-16 Jamaica Ave. 296-2325. Thru Mar. 4: "Evilspeak"; "Friday the 13th." Beg. Mar. 5: "Venom"; "The Fan."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Thru Mar. 4: "Pennies From Heaven"; "Rich and Famous."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—BALDWIN— 223-9230. Thru Mar. 4: "Arthur." Beg. Mar. 5: "Evil Under the Sun."

501. BALDWIN—GRAND AVENUE— 223-2323. "Raiders of the Lost Ark."

502. BELLEROSE—BELLEROSE— 775-1351. Thru Mar. 2: "Pennies From Heaven." Beg. Mar. 3: "Sharky's Machine."

503. BELLMORE—PLAYHOUSE— 785-5400. "Ragtime."

504. BELLMORE—THE MOVIES— 785-3032. Thru Mar. 4: "The French Lieutenant's Woman." Beg. Mar. 5: "Four Friends."

506. BETHPAGE—BETHPAGE— 796-2554. "Whose Life Is It Anyway?"

507. BETHPAGE—MID-ISLAND— 796-7500. Thru Mar. 4: "Arthur." Beg. Mar. 5: "The Border."

508. CEDARHURST—CENTRAL— 569-0105. #1—"Arthur." #2—"Absence of Malice." #3—Tent.: "Chariots of Fire."

511. EAST MEADOW—FLICK— 794-8008. #1—"Raiders of the Lost Ark." #2—Thru Mar. 4: "Only When I Laugh."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"On Golden Pond." #2—Thru Mar. 4: "House of Wax." Beg. Mar. 5: "Dial M for Murder." #3—Thru Mar. 4: "The Border." Beg. Mar. 5 (tent.): "Enter the Ninja." #4—Thru Mar. 4: "Evilspeak." Beg. Mar. 5: "Missing."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Mar. 4: "Whose Life Is It Anyway?" Beg. Mar. 5: "Missing." #2—"Raiders of the Lost Ark."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—FARMINGDALE— 249-0122. Thru Mar. 4: "Arthur." Beg. Mar. 5: "Venom."

517. FLORAL PARK—FLORAL— 352-2280. "Evilspeak."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru Mar. 4: "Evilspeak." #2—"The Seduction."

519. GARDEN CITY—ROOSEVELT FIELD— 741-4007. #1—Thru Mar. 4: "Chariots of Fire." Beg. Mar. 5: "Personal Best." #2—"Death Wish II."

521. GARDEN CITY PARK—PARK EAST— 741-8484. "Absence of Malice."

522. GREAT NECK—PLAYHOUSE— 482-0500. Tent.: "Atlantic City."

523. GREAT NECK—SQUIRE— 466-2020. "On Golden Pond."

526. HEWLETT—HEWLETT— 791-4000. Thru Mar. 2: "Pennies From Heaven." Beg. Mar. 3: "Sharky's Machine."

527. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Raiders of the Lost Ark." #2—Thru Mar. 4: "Arthur." Beg. Mar. 5 (tent.): "Evil Under the Sun."

528. HICKSVILLE—TWIN NORTH— 433-2400. "Making Love." **SOUTH—**"On Golden Pond."

529. LAWRENCE—LAWRENCE— 371-0203. #1—"The Seduction." #2—"Raiders of the Lost Ark." #3—"Evilspeak."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru Mar. 4: "Taps"; "Southern Comfort." Beg. Mar. 5: "Atlantic City"; "Victory."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"One From the Heart." #2—"Death Wish II." #3—"The Seduction." #4—"Reds."

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532. **LONG BEACH—LIDO—** 432-0056. Thru Mar. 4: "Whose Life Is It Anyway?" Beg. Mar. 5: "The French Lieutenant's Woman."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"On Golden Pond." #2—"Shoot the Moon." #3—Thru Mar. 4: "Arthur." Beg. Mar. 5: "Missing." #4—Thru Mar. 4: "The Border." Beg. Mar. 5 (tent.): "Missing."

534. **LYNBROOK—STUDIO ONE—** 599-5151. Thru Mar. 4: "Ragtime." Beg. Mar. 5: "Absence of Malice."

535. **MALVERNE—TWIN—** 599-6966. #1—"Reds." #2—Thru Mar. 4: "Atlantic City." Beg. Mar. 5: "The French Lieutenant's Woman."

536. **MANHASSET—CINEMA—** 627-1300. "Chariots of Fire."

537. **MANHASSET—MANHASSET—** 627-7887. #1—"Making Love." #2—"Shoot the Moon." #3—Thru Mar. 4: "The Border." Beg. Mar. 5 (tent.): "Personal Best."

539. **MASSAPEQUA—PEQUA—** 799-6464. "The Seduction."

541. **MASSAPEQUA—SUNRISE MALL—** 795-2244. #1—Thru Mar. 4: "Chariots of Fire." Beg. Mar. 5: "Missing." #2—"Making Love." #3—"Raiders of the Lost Ark." #4—Thru Mar. 4: "Evilspeak." Beg. Mar. 5 (tent.): "Personal Best." #5—Thru Mar. 4: "Absence of Malice." Beg. Mar. 5: "Chariots of Fire." #6—"Shoot the Moon." #7—"Death Wish II."

542. **MERRICK—GABLES—** 546-0734. Thru Mar. 4: "Taps." Beg. Mar. 5: "Sharky's Machine."

543. **MERRICK—MALL—** 623-4424. Program unavailable.

544. **MERRICK—MERRICK—** 623-1522. "Absence of Malice."

545. **NEW HYDE PARK—ALAN—** 354-4338. "Death Wish II."

546. **NEW HYDE PARK—HERRICKS—** 747-0555. "Ragtime."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. Thru Mar. 4: "The French Lieutenant's Woman."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Ragtime."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Mar. 4: "Neighbors." Beg. Mar. 5: "The Border." #2—Thru Mar. 4: "The French Lieutenant's Woman." Beg. Mar. 5: "Whose Life Is It Anyway?"

550. **PLAINVIEW—MORTON VILLAGE—** 938-2323. Thru Mar. 2: "Pennies From Heaven." Beg. Mar. 3: "Sharky's Machine."

551. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Absence of Malice." #2—"Raiders of the Lost Ark."

552. **PLAINVIEW—PLAINVIEW—** 935-6100. "Death Wish II."

553. **PLAINVIEW—TWIN—** 931-1333. #1—"Evilspeak." #2—"The Seduction."

554. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Mar. 4: "Arthur." Beg. Mar. 5: "The French Lieutenant's Woman."

556. **PORT WASHINGTON—MOVIES—** 767-5600. #1—"Reds." #2—Thur Mar. 4: "The French Lieutenant's Woman." Beg. Mar. 5: "Evil Under the Sun." #3—"Raiders of the Lost Ark."

557. **ROCKVILLE CENTRE—FANTASY—** 764-8000. "Death Wish II."

558. **ROCKVILLE CENTRE—ROCKVILLE CENTRE—** 678-3121. #1—"Evilspeak." #2—Thru Mar. 4: "Making Love." Beg. Mar. 5: "Personal Best."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Absence of Malice." #2—"The Seduction."

561. **SYOSSET—SYOSSET—** 921-5810. Thru Mar. 4: "Personal Best." Beg. Mar. 5: "Missing."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Shoot the Moon."

566. **VALLEY STREAM—GREEN ACRES—** 561-2100. "Death Wish II."

567. **VALLEY STREAM—VALLEY STREAM—** 825-8371. Thru Mar. 4: "Sharky's Machine"; "So Fine."

568. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Shoot the Moon." #2—"Chariots of Fire." #3—"One From the Heart." #4—"House of Wax." #5—"On Golden Pond." #6—"The Seduction." #7—"Making Love." #8—"Personal Best." #9—"Evilspeak."

569. **WANTAGH—CINEMA—** 221-7784. #1—"Atlantic City." #2—"Arthur."

571. **WANTAGH—WANTAGH—** 781-6969. "On Golden Pond."

573. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Mar. 4: "Whose Life Is It Anyway?" #2—Thru Mar. 4: "The French Lieutenant's Woman."

574. **WESTBURY—DRIVE-IN—** 334-3400. #1—Thru Mar. 4: "Death Wish II"; "Prom Night." Beg. Mar. 5: "Enter the Ninja." #2—Tent.: "The Seduction"; "The Exterminator." #3—Thru Mar. 4: "Evilspeak"; "New Year's Evil." Beg. Mar. 5: "Evil Under The Sun."

Suffolk County

600. **AMITYVILLE—AMITYVILLE—** 264-7789. #1—"Evilspeak." #2—"The Seduction."

601. **BABYLON—BABYLON—** 669-3399. "On Golden Pond."

602. **BABYLON—TWIN—** 669-0700. #1—"Raiders of the Lost Ark." #2—"Making Love."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"Reds." #2—"The Border." #3—"Evilspeak."

604. **BAY SHORE—BAY SHORE—** 665-0200. "Chariots of Fire."

605. **BAY SHORE—CINEMA—** 665-1722. "Shoot the Moon."

606. **BAY SHORE—ENCORE—** 655-9834. Thru Mar. 4: "Evilspeak." Beg. Mar. 5: "Venom."

607. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Death Wish II." #2—"The Seduction."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Mar. 4: "Sharky's Machine." Beg. Mar. 5: "The Border."

612. **CENTEREACH—CENTEREACH—** 588-0088. Thru Mar. 4: "Arthur." Beg. Mar. 5: "Evil Under the Sun."

613. **CENTER MORICHES—CENTER—** 878-2100. Thru Mar. 4: "The French Lieutenant's Woman."

616. **COMMACK—MAYFAIR—** 543-0707. "Shoot the Moon."

617. **COMMACK—COMMACK—** 499-4545. #1—"Death Wish II." #2—"Making Love."

619. **CORAM—CORAM—** 698-7200. "Reds."

621. **CORAM—PINE—** 698-6442. #1—"On Golden Pond." #2—"Evilspeak."

622. **DEER PARK—DEER PARK—** 667-2440. Thru Mar. 4: "Raiders of the Lost Ark."

623. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Chariots of Fire." #2—Thru Mar. 4: "Reds." Beg. Mar. 5: "Evil Under the Sun." #3—Thru Mar. 4: "Death Wish II." Beg. Mar. 5: "Personal Best." #4—Thru Mar. 4: "Raiders of the Lost Ark." Beg. Mar. 5: "Shoot the Moon." #5—Tent.: "The Seduction."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "Gallipoli."

627. **EAST SETAUKET—FOX—** 473-2400. "Making Love."

628. **ELWOOD—ELWOOD—** 499-7800. "Reds."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Thru Mar. 4: "Evilspeak." Beg. Mar. 5: "Evil Under the Sun." #2—Tent.: "Making Love."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. "The Seduction."

633. **HUNTINGTON—SHORE—** 421-5200. #1—"Death Wish II." #2—"Shoot the Moon." #3—Thru Mar. 4: "Making Love." Beg. Mar. 5: "Missing."

634. **HUNTINGTON—WHITMAN—** 423-1300. "Chariots of Fire."

636. **HUNTINGTON—YORK—** 421-3911. "On Golden Pond."

637. **ISLIP—ISLIP—** 581-5200. #1—Thru Mar. 4: "Whose Life Is It Anyway?" Beg. Mar. 5: "Evil Under the Sun." #2—Thru Mar. 4: "House of Wax." Beg. Mar. 5: "Missing." #3—Thru Mar. 4: "Taps."

638. **LINDENHURST—LINDENHURST—** 888-5400. Thru Mar. 4: "Arthur." Beg. Mar. 5 (tent.): "Sharky's Machine."

639. **MATTITUCK—TWIN—** 298-4405. #1—Thru Mar. 4: "The Border." #2—"Ragtime."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. Thru Mar. 4: "Evilspeak." Beg. Mar. 5: "Missing." **OUTDOOR**—Thru Mar. 4: "Ghost Story"; "Prom Night." Beg. Mar. 5: "Enter the Ninja."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru Mar. 4: "House of Wax." #2—Thru Mar. 4: "Atlantic City."

644. **NORTHPORT—NORTHPORT—** 261-8600. Tent.: "Arthur."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Mar. 4: "Taps." Beg. Mar. 5: "Sharky's Machine."

647. **PATCHOGUE—PATCHOGUE—** 475-0601. Thru Mar. 4: "House of Wax." Beg. Mar. 5: "Dial M for Murder."

648. **PATCHOGUE—PLAZA—** 475-5225. #1—"Absence of Malice." #2—"On Golden Pond."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. Thru Mar. 4: "Death Wish II." Beg. Mar. 5 (tent.): "Missing." **OUTDOOR—** Thru Mar. 4: "Evilspeak"; "New Year's Evil." Beg. Mar. 5 (tent.): "Death Wish II"; "Prom Night."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Shoot the Moon." #2—Tent.: "The Seduction."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "Raiders of the Lost Ark." **CINEMA WEST—**"Ragtime."

654. **PORT JEFFERSON STATION—BROOKHAVEN—** 473-1200. Thru Mar. 2: "Pennies From Heaven."

655. **RIVERHEAD—SUFFOLK—** 727-3133. "Raiders of the Lost Ark."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Mar. 5-7: "The Marriage of Maria Braun."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Mar. 4: "Taps." #2—Thru Mar. 4: "Ragtime." #3—Thru Mar. 4: "Whose Life Is It Anyway?"

661. **SMITH HAVEN—MALL—** 724-9550. "Shoot the Moon."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "On Golden Pond."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru Mar. 4: "On Golden Pond." Beg. Mar. 5: "Reds." #2—Thru Mar. 4: "Shoot the Moon." Beg. Mar. 5 (tent.): "Making Love."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Absence of Malice." #2—"Death Wish II." #3—"The Seduction."

666. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Mar. 4: "Atlantic City." Beg. Mar. 5: "On Golden Pond."

667. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Mar. 4: "Making Love." Beg. Mar. 5: "Reds."

668. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Mar. 4: "Whose Life Is It Anyway?" Beg. Mar. 5: "Venom." #2—Thru Mar. 4: "Taps." Beg. Mar. 5: "Vice Squad."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. "On Golden Pond."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Reds."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—Thru Mar. 4: "Atlantic City." Beg. Mar. 5: "Missing." #2—"The Seduction." #3—Thru Mar. 4: "Arthur." Beg. Mar. 5: "Evil Under the Sun."

704. **GREENBURGH—CINEMA 100—** 946-4680. #1—Thru Mar. 4: "Atlantic City." #2—Thru Mar. 4: "On Golden Pond." Beg. Mar. 5: "Missing."

705. **HARRISON—CINEMA—** 835-2668. Thru Mar. 4: "Atlantic City." Beg. Mar. 5: "Absence of Malice."

706. **HARTSDALE—CINEMA—** 428-2200. #1—Thru Mar. 4: "Four Friends." #2—"Chariots of Fire." #3—"Reds." #4—"Death Wish II."

707. **LARCHMONT—PLAYHOUSE—** 834-3001. Tent.: "Shoot the Moon."

708. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—Thru Mar. 4: "Raiders of the Lost Ark." Beg. Mar. 5 (tent.): "Missing." #2—"On Golden Pond." #3—Thru Mar. 4: "On Golden Pond." Beg. Mar. 5: "Evil Under the Sun." #4—Thru Mar. 4: "Evilspeak." Beg. Mar. 5: "Raiders of the Lost Ark."

709. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—Thru Mar. 4: "The Seduction." Beg. Mar. 5: "Missing." #2—"Shoot the Moon."

711. **MOUNT VERNON—PARKWAY—** 664-3311. "Ragtime."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Death Wish II." #2—"The Seduction."

713. **NEW ROCHELLE—MALL—** 636-8808. "Chariots of Fire."

714. **NEW ROCHELLE—PROCTORS—** 632-1100. #1—Thru Mar. 4: "House of Wax." Beg. Mar. 5:

"Enter the Ninja." #2—"Evilspeak." #3—"Reds." #4—Thru Mar. 4: "Raiders of the Lost Ark." #5—Beg. Mar. 5: "Evil Under the Sun."

716. **NEW ROCHELLE—TOWN—** 632-4000. "On Golden Pond."

717. **OSSINING—ARCADIAN—** 941-5200. #1—"On Golden Pond." #2—"Making Love."

718. **PEEKSKILL—BEACH—** 737-6262. #1—Thru Mar. 4: "On Golden Pond." Beg. Mar 5: "Missing." #2—Thru Mar. 4: "The Seduction." Beg. Mar. 5: "On Golden Pond." #3—Thru Mar. 4: "Arthur." Beg. Mar. 5: "The Seduction."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Death Wish II." #2—"Absence of Malice." #3—"Chariots of Fire."

720. **PELHAM— PICTURE HOUSE—** 738-3160. Program unavailable.

721. **PLEASANTVILLE—ROME—** 769-0720. "Reds."

722. **RYE—RYE RIDGE—** 939-8177. #1—Thru Mar. 4: "The Seduction." Beg. Mar. 5: "Evil Under the Sun." #2—"Death Wish II."

723. **SCARSDALE—FINE ARTS—** 723-6699. Thru Mar. 4: "Beau Père." Beg. Mar. 5: "Man of Iron."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Mar. 4: "True Confessions." Beg. Mar. 5: "Ghost Story."

726. **WHITE PLAINS—COLONY—** 948-8828. "The Seduction."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Absence of Malice." #2—"Making Love."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Shoot the Moon."

729. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—Thru Mar. 4: "Making Love." Beg. Mar. 5: "Quest for Fire." #2—"Shoot the Moon."

730. **YONKERS—KENT—** 237-3440. Thru Mar. 4: "Evilspeak." Beg. Mar. 5: "Enter the Ninja."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"On Golden Pond." #2—"Chariots of Fire." #3—"Death Wish II." #4—"Absence of Malice."

733. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Mar. 4: "Taps." Beg. Mar. 5: "Evil Under the Sun." #2—"Shoot the Moon."

Rockland County

742. **NANUET—ROUTE 59—** 623-3355. Thru Mar. 4: "House of Wax." Beg. Mar. 5: "Missing."

743. **NEW CITY—TOWN—** 634-5100. #1—"Shoot the Moon." #2—"The Seduction."

744. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"On Golden Pond." #2—Thru Mar. 4: "Death Wish II." Beg. Mar. 5 (tent.): "Evil Under the Sun."

745. **NYACK—CINEMA EAST—** 358-6631. "Making Love."

747. **ORANGEBURG—ORANGEBURG—** 359-6030. "Raiders of the Lost Ark."

749. **PEARL RIVER—CENTRAL—** 735-2530. "Ragtime."

750. **PEARL RIVER—PEARL RIVER—** 735-6500. "On Golden Pond."

752. **SPRING VALLEY—CINEMA 45—** 352-1445. "Death Wish II."

753. **STONY POINT—9 W CINEMA—** 942-0303. "Raiders of the Lost Ark."

754. **SUFFERN—LAFAYETTE—** 357-6030. "Reds."

756. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Night Crossing."

Connecticut

(Area Code 203)
Fairfield County

770. **BRIDGEPORT—BEVERLY—** 368-0616. Thru Mar. 4: "Shoot the Moon." Beg. Mar. 5: "Venom."

772. **BRIDGEPORT—HIWAY—** 378-0014. #1—"The Seduction." #2—"Evilspeak."

773. **BRIDGEPORT—MERRITT—** 372-3013. Program unavailable.

774. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"On Golden Pond." #2—"Evilspeak."

775. **DANBURY—TRANS-LUX CINE—** 743-2200. #1—"The Seduction." #2—"Making Love." #3—Thru Mar. 4: "Night Crossing."

776. **DANBURY—TRANS-LUX CINEMA—** 748-2923. #1—"Chariots of Fire." #2—"Shoot the Moon."

777. **DANBURY—TRANS-LUX PALACE—** 748-7496. #1—"Cinderella." #2—"Death Wish II." #3—"House of Wax."

778. **DARIEN—PLAYHOUSE—** 655-0100. "On Golden Pond."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"On Golden Pond." #2—"The Seduction."

780. **FAIRFIELD—COUNTY—** 334-1411. Program unavailable.

781. **GREENWICH—CINEMA—** 869-6030. "On Golden Pond."

782. **GREENWICH—TRANS-LUX PLAZA—** 869-4030. #1—"Chariots of Fire." #2—"Montenegro." #3—"Reds."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. Tent: "Shoot the Moon."

784. **NORWALK—CINEMA—** 838-4504. #1—"The Seduction." #2—Thru Mar. 4: "Raiders of the Lost Ark." Beg. Mar. 5: "Evil Under the Sun."

785. **NORWALK—NORWALK—** 866-3010. "Death Wish II."

786. **SOUTH NORWALK—SONO—** 866-9202. Thru Mar. 2: "Gaijin"; "Pixote." Mar. 3-5: "The Consequence"; "Nighthawks." Beg. Mar. 6: "The Last Woman"; "Emmanuelle."

787. **SPRINGDALE—STATE—** 325-0250. Thru Mar. 4: "Ragtime." Beg. Mar. 5: "Reds."

788. **STAMFORD—TRANS-LUX AVON—** 324-9205. #1—Thru Mar. 2: "House of Wax." Beg. Mar. 3: "Comin' at Ya." #2—"The Border."

789. **STAMFORD—TRANS-LUX CINEMA—** 324-3100. #1—"The Seduction." #2—"Making Love." #3—"Death Wish II."

790. **STAMFORD—TRANS-LUX RIDGEWAY—** 323-5000. "Shoot the Moon."

791. **TRUMBULL—TRUMBULL—** 374-0462. Thru Mar. 4: "On Golden Pond."

793. **WESTPORT—FINE ARTS 1—** 227-3324. Thru Mar. 4: "Making Love." Beg. Mar. 5: "Personal Best." **FINE ARTS 2—** "Chariots of Fire." **FINE ARTS 3—** 227-9619. "On Golden Pond." **FINE ARTS 4—**226-6666. "Shoot the Moon."

794. **WESTPORT—POST—** 227-0500. "Reds."

797. **WILTON—CINEMA—** 762-5678. Thru Mar. 4: "Absence of Malice." Beg. Mar. 5: "Missing."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Mar. 4: "Arthur." #2—Thru Mar. 4: "The Seduction." #3—Thru Mar. 4: "Taps."

803. **HARRISON—WARNER—** 482-8550. #1—Thru Mar. 4: "Raiders of the Lost Ark." #2—Thru Mar. 4: "Evilspeak."

804. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru Mar. 4: "On Golden Pond." #2—"Making Love."

805. **JERSEY CITY—LOEWS—** 653-4600. #1—"Raiders of the Lost Ark." #2—"The Seduction." #3—"Death Wish II."

807. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Death Wish II." #2—"On Golden Pond." #3—"The Seduction." #4—"Chariots of Fire."

810. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Mar. 4: "Modern Problems." Beg. Mar. 5: "Venom."

Essex County

811. **BLOOMFIELD—CENTER—** 748-7900. "Raiders of the Lost Ark."

812. **BLOOMFIELD—ROYAL—** 748-3555. #1—"House of Wax." #2—Thru Mar. 4: "Evilspeak." Beg. Mar. 5: "Enter the Ninja."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Shoot the Moon."

814. **EAST ORANGE—HOLLYWOOD—** 678-2262. "Evilspeak."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Mar. 4: "Taps."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Mar. 4: "Taps."

819. **MILLBURN—MILLBURN—** 376-0800. #1—"On Golden Pond." #2—"Shoot the Moon."

821. **MONTCLAIR—CLARIDGE—** 746-5564. "On Golden Pond."

822. **MONTCLAIR—WELLMONT—** 783-9500. "The Seduction."

825. **NUTLEY—FRANKLIN—** 667-1777. "The Seduction."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Chariots of Fire."

828. **VERONA—VERONA—** 239-0880. Thru Mar. 4: "Atlantic City." Beg. Mar. 5: "Missing."

829. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Death Wish II." #2—"Absence of Malice." #3—"Making Love."

830. **WEST CALDWELL—CINEMA WEST—** 575-9085. "Ragtime."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Mar. 4: "Taps."

841. **CRANFORD—CRANFORD—** 276-9120. #1—"The Seduction." #2—"Evilspeak."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Mar. 4: "Modern Problems."

846. **LINDEN—TWIN—** 925-9787. #1—"On Golden Pond." #2—"The Seduction."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Mar. 4: "Taps."

849. **SUMMIT—STRAND—** 273-3900. "Reds."

851. **UNION—FIVE POINTS—** 964-3466. "The Seduction."

852. **UNION—FOX—** 964-8977. Thru Mar. 4: "Evilspeak." Beg. Mar. 5: "Missing."

853. **UNION—LOST PICTURE SHOW—** 964-4497. "The Woman Next Door."

854. **UNION—UNION—** 686-4373. #1—"Absence of Malice." #2—"Death Wish II."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"On Golden Pond." #2—Thru Mar. 4: "On Golden Pond." Beg. Mar. 5: "Missing." #3—"Reds."

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru Mar. 4: "Raiders of the Lost Ark." #2—Program unavailable.

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Mar. 4: "Arthur." Beg. Mar. 5 (tent.): "Sharky's Machine."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Mar. 4: "Taps."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"The Seduction." #2—"House of Wax." #3—"Raiders of the Lost Ark." #4—"On Golden Pond."

863. **EMERSON—TOWN—** 261-1000. Thru Mar. 4: "Ragtime."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru Mar. 4: "Evilspeak." Beg. Mar. 5: "Missing." #2—"On Golden Pond."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Chariots of Fire." #2—"Shoot the Moon."

868. **FORT LEE—SHARON—** 224-3032. Thru Mar. 4: "Reds." Beg. Mar. 5: "Atlantic City."

869. **HACKENSACK—ORITANI—** 343-8844. #1—"Raiders of the Lost Ark." #2—"The Seduction." #3—"Evilspeak."

870. **OAKLAND—TWIN—** 337-4478. #1—"Shoot the Moon." #2—"Absence of Malice."

871. **PARAMUS—BERGEN MALL—** 845-4449. Thru Mar. 4: "Beau Père." Beg. Mar. 5: "Missing."

872. **PARAMUS—ROUTE 17—** 843-3830. #1—"Shoot the Moon." #2—"Personal Best."

873. **PARAMUS—CINEMA 35—** 845-5070. "On Golden Pond."

875. **PARAMUS—ROUTE 4—** 488-9444. #1—Thru Mar. 4: "Death Wish II." Beg. Mar. 5: "Quest for Fire." #2—"Chariots of Fire." #3—Thru Mar. 4: "House of Wax." Beg. Mar. 5: "Evil Under the Sun." #4—"Making Love." #5—"Absence of Malice." #6—"One From the Heart." #7—"Reds."

877. **RAMSEY—RAMSEY—** 327-2142. Thru Mar. 4: "Taps."

878. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Mar. 4: "Ragtime." Beg. Mar. 5: "The French Lieutenant's Woman."

879. **RIDGEWOOD—WARNER—** 444-1234. #1—"Absence of Malice." #2—Thru Mar. 4: "Death Wish II." Beg. Mar. 5: "Evil Under the Sun."

881. **TEANECK—CEDAR LANE—** 836-3430. Thru Mar. 4: "Taps."

882. **TENAFLY—BERGEN—** 567-0004. Thru Mar. 4: "Ragtime."

885. **WESTWOOD—PASCACK—** 664-3200. Thru Mar. 4: "Taps."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ABSENCE OF MALICE—(1hr. 56m., '81) Entertaining but unconvincing melodrama about newspaper ethics, starring Sally Field as an ambitious young reporter whose good instincts have been corrupted by her hunger for a story and Paul Newman as the innocent man she victimizes. Here and there a serious issue arises, but the plot has been obviously contrived to produce this or that crisis, and one becomes disgusted with it. Paul Newman gives a glamorous, macho-loner-outsider performance, but Sally Field is ineffective—the script calls for her to do vile things, but she's also the heroine, so she tries to ingratiate herself with the audience using coy little tricks. The strong supporting cast includes Bob Balaban as a ruthless federal attorney, Wilford Brimley as a Justice Department official, and Luther Adler as a wily old mafioso. Melinda Dillon, however, is lamentable—she's obviously been put there to commit suicide and her performance is a howl. Written by Kurt Luedtke, a former newspaperman. Dir. Sydney Pollack. PG. 32, 93, 226, 234, 303, 421, 508, 521, 534, 541, 544, 551, 559, 648, 664, 705, 719, 727, 732, 797, 829, 854, 870, 875, 879

★**ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. 32, 78, 92, 97, 116, 208, 303, 416, 500, 507, 508, 516, 527, 533, 554, 569, 612, 638, 644, 702, 718, 800, 860

★**ATLANTIC CITY**—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the *old* Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. 46, 50, 405, 418, 522, 530, 535, 569, 643, 666, 702, 704, 705, 828, 868

BEAU PÈRE—(2hrs. 2m., '81) In French, Eng. subtitles. A brilliant, willful 14-year-old girl (Ariel Besse) seduces a 30-year-old man—her stepfather (Patrick Dewaere), a sheepish, second-rate jazz pianist. Bertrand Blier's melancholy erotic comedy is not as funny as his earlier triumph *Get Out Your Handkerchiefs,* but it has its moments. With her dark, dark eyes and downy skin, Ariel Besse ravishes the camera as well as Patrick Dewaere. Proudly, she announces herself as "a fourteen-year-old woman in perfect working order, all systems go," and the joke is that she really *is* a woman (too much woman for the poor pianist), with all the emotions as well as the "systems" in place. She invests her pursuit of Dewaere with such romantic fervor and drive that she rouses him from his stupor—at least for a while. At times Blier's pacing is too deliberate (as if he had set out to make a classic). Wonderful blues music by Philippe Sarde. With Nicole Garcia and Nathalie Baye. R. 723, 871

BORDER, THE—(1hr. 47m., '82) Jack Nicholson gives a fine, subtle performance as a Border Patrol cop charged with the absurd, Sisyphean task of rounding up Mexicans who cross the border illegally at El Paso, Texas, and busing them back across the Rio Grande. The border police know perfectly well that the local economy depends, in part, on "wetback" labor, and Nicholson's cop fights the cynicism and corruption that overcomes the other men. An interesting background for melodrama, but the movie is cynical and corrupt too. The director, Tony Richardson, who has no talent for violent action sequences, and the brace of the screenwriters—Deric Washburn, Walon Green, David Freeman—emphasize the bad taste of the cops and their wives so heavily that one begins to think corruption is produced by a liking for water beds and Hawaiian shirts. The movie is snobbish, condescending, and misogynistic—the wives are portrayed as sexually ravenous harpies who destroy their men. Locked in the mystery of their silence and suffering, the Mexicans don't come off any better. With Elpidia Carillo. R. 20, 41, 70, 97, 102, 413, 419, 429, 507, 512, 533, 537, 549, 603, 609, 639, 788

BUTTERFLY—(1hr. 48m., '82) An adaptation of James M. Cain's novel about an amoral and sexually manipulative woman, set in Nevada during the thirties. With Stacy Keach, Orson Welles and Pia Zadora. Dir. Matt Cimber. R. 37, 55, 409, 423

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good.* But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. 9, 32, 58, 89, 207, 224, 234, 307, 404, 412, 419, 508, 519, 536, 541, 568, 604, 623, 634, 706, 713, 719, 732, 776, 782, 793, 807, 827, 867, 875

CIRCLE OF DECEIT—(1hr. 48m., '82) In German, Eng. subtitles. Reviewed in this issue. R. 56

★**DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. 73, 92

DAVID—(1hr. 46m., '82) The story of David Singer (Mario Fischel), a German-Jewish teenager hiding in Berlin during the Nazi years. David is so withdrawn that no one really notices him, and it takes us a while to realize that his inarticulateness masks a wily intelligence—alone among his large, prosperous family, he survives. The director, Peter Lilienthal, often fails to make it clear where a scene is taking place, or who the people are in a room, or why someone has disappeared and when. Instead, he concentrates on the small moments of uncertainty, companionship, irresolution, panic. Shot mainly in East Berlin, the movie's cobbled streets, gray-brown buildings, and packs of roving children singing anti-Semitic songs burn deeply into your emotions. It's a quiet, undramatic film, but it makes its points. With the marvelous veteran actor Walter Taub as the Rabbi Singer. From a novel by Joel König. 4

DEATH WISH II—(1hr. 29m., '82) A man whose family has been viciously assaulted and murdered devotes his life to vengeance. With Charles Bronson, Jill Ireland and Vincent Gardenia. Dir. Michael Winner. R. 24, 33, 72, 80, 104, 112, 114, 122, 200, 210, 215, 217, 226, 237, 300, 304, 403, 404, 408, 411, 412, 426, 444, 519, 531, 541, 545, 552, 557, 566, 574, 607, 617, 623, 633, 650, 664, 706, 712, 719, 722, 732, 744, 752, 777, 785, 789, 805, 807, 829, 854, 875, 879

EVIL UNDER THE SUN—(1hr. 57m., '82) A whodunit based on the Agatha Christie novel. With Peter Ustinov as Hercule Poirot, Maggie Smith, James Mason, Roddy McDowall, Sylvia Miles and Diana Rigg. Dir. Guy Hamilton. PG. 14, 41, 70, 78, 94, 202, 203, 232, 303, 405, 418, 424, 426, 429, 500, 527, 556, 574, 612, 623, 629, 637, 702, 708, 714, 722, 733, 744, 784, 875, 879

FOUR FRIENDS—(2hrs. 5m., '81) A pathetically amorphous mess. Danilo (Craig Wasson), a boy who has emigrated to America from Yugoslavia, looks for his identity as if it were something that could be found under a tree. Danilo and his friends David (Michael Huddleston) and Tom (Jim Metzler) are all in love with Georgia (Jodi Thelen), who is meant to be adorable but is actually the kind of insufferable show-off that any sane person would run from. When Tom gets her knocked up, Danilo, dazed and stricken, wanders through the sixties, which is presented as a phantasmagoria of irrational violence. The movie's tone shifts from pastoral simplicity to surreal violence to pastoral simplicity again, and not one scene rings true. Danilo has no self to relate to—he seems more like a punching bag than a man. Written by Steve Tesich. Dir. Arthur Penn. R. 14, 97, 504, 706

★**FRENCH LIEUTENANT'S WOMAN, THE**—(2hrs. 4m., '81) Adapting John Fowles's best-seller, scenarist Harold Pinter intercuts the darkly romantic Victorian period story, featuring Jeremy Irons as Charles Smithson the gentleman scientist and Meryl Streep as Sarah Woodruff the mysterious governess, with a banal modern tale in which Irons and Streep play the two actors who are having an affair while acting in the period story we have been watching. No doubt the movie was intended as a meditation on the interchangeability of actor and role, but what it seems like is a good period film interrupted with boring modern interludes; the fancy, complicated narrative doesn't pay off in intellectual excitement. Still, Karel Reisz stages the Victorian stuff (shot in Lyme Regis) with great authority, and Streep, in her orange hair, makes a betwitching though overly enigmatic Sarah. With Patience Collier as the bullying Mrs. Poulteney and Lynsey Baxter as Ernestina. Music by Carl Davis. R. 76, 97, 438, 504, 532, 535, 547, 549, 554, 556, 573, 613, 878

GALLIPOLI—(1hr. 50m., '81) A lyrical and anecdotal movie about two young Australians, Archy (Mark Lee) and Frank (Mel Gibson), both fleet-footed runners, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. Like the American platoon movies of World War II, *Gallipoli* is devoted to the rituals of male comradeship—rivalries and partings and reconciliations. The theme is familiar—the needless slaughter of valiant youth—and the movie has a few too many typical incidents; indeed, it's a bit impersonal. The director, Peter Weir, doesn't have much dramatic sense, but visually the movie is very striking. PG. 626

I'M DANCING AS FAST AS I CAN—(1hr. 50m., '82) A successful career woman tries to overcome her addiction to Valium. With Jill Clayburgh, Geraldine Page and Nicol Williamson. Dir. Jack Hofsiss. R. 50, 74

MAKING LOVE—(1hr. 53m., '82) A worthless, blandly "serious" drama about a thirtyish married doctor (Michael Ontkean), who comes out of the closet after many years of repression and falls in love with a young writer (Harry Hamlin, giving an amusing performance). The material is so earnestly conceived that it never becomes the least bit exciting: After all those years of repression, for instance, the doctor doesn't experience great fear or great joy when he becomes gay. Instead he looks for a serious lover—a replacement for his wife (Kate Jackson)—and the movie descends into a soap opera of good intentions, in which the characters all wind up doing what is best for them and everyone is terribly understanding of everyone else. All the possibilities of drama have been drained out in an excess of good will. Written by Barry Sandler. Dir. Arthur Hiller. R. 22, 32, 54, 109, 117, 203, 210, 220, 302, 409, 417, 424, 528, 537, 541, 558, 568, 602, 617, 627, 629, 633, 663, 667, 717, 727, 729, 745, 775, 789, 793, 804, 829, 875

★**MAN OF IRON**—(2hrs. 20m., '81) Andrzej Wajda's stirring new film solidifies the shadowy history of Polish dissent. Shot during the Gdansk workers' strike in the summer of 1980, it's about a state-radio reporter sent from Warsaw to smear the first man to strike. As the reporter interviews the worker's friends and family, we see flashbacks of his earlier life and the life of his father, the heroic worker-turned-dissenter who was the subject of Wajda's last film, *Man of Marble*. Using documentary footage, historical reconstruction, and fictional techniques, Wajda is trying to unite the generations and fuse the personal and the historical. The film is desperately ambitious, a little scrappy, but passionately felt. It will carry you along even if you can't get all the references. With Marian Opania, Krystyna Janda, and Jerzy Radziwilowicz. PG. **723**

MISSING—(1hr. 59m., '82) Costa-Gavras at work on fascism and fraud. In an unnamed Latin American country (obviously Chile) a harmlessly naive young American, Charles Horman (John Shea) accidentally sees some American intelligence and military types helping the native military stage a coup. A few days later, he's arrested by the newly installed junta and disappears. His grumpy, censorious father, Ed (Jack Lemmon), and his wife Beth (Sissy Spacek), take up the search for him, and receive nothing but runarounds from the American Embassy. The clear implication is that the Americans have consented to his arrest. Costa-Gavras stages political violence better than any director since Eisenstein, and some of the scenes of the capital city under siege (the movie was shot in Mexico City) are stunning. But the principal emphasis of the story is on Ed Horman's realization that he loves his missing son, and Jack Lemmon is just too familiar an actor to move us any more. Sissy Spacek, however, gives a strong, feisty performance as Beth, the one person who knows the score and speaks her mind. A frustrating film: Costa-Gavras is half artist, half conventional melodramatist, condescending to the audience he wants to educate. PG. **16, 41, 71, 83, 102, 109, 202, 207, 210, 212, 220, 405, 413, 419, 512, 513, 533, 541, 561, 633, 637, 642, 650, 702, 704, 708, 709, 718, 742, 797, 828, 852, 857, 864, 871**

★**MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. **89**

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite,* arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. **16, 24, 41, 58, 83, 94, 100, 109, 113, 202, 207, 210, 211, 212, 234, 302, 307, 405, 413, 414, 418, 429, 439, 512, 523, 528, 533, 568, 571, 601, 621, 636, 648, 662, 663, 666, 700, 704, 708, 716, 717, 718, 732, 744, 750, 774, 778, 779, 781, 791, 793, 804, 807, 819, 821, 846, 857, 862, 864, 873**

ONE FROM THE HEART—(1hr. 41m., '82) Trying for better-glamour-through-technology, Francis Ford Coppola has left out the heart and left us with glitz. A gossamer-thin story about two lovers who have a spat, change partners, and make it up the next day is drowned in flaky, candy-colored special effects that look curiously old-fashioned—theatrical scrims blown up to screen size. The actors—Frederic Forrest, Teri Garr, Raul Julia and Nastassia Kinski—do the best they can with vapid material that self-consciously recalls old-musical clichés but drains them of their energy. With Lainie Kazan and Harry Dean Stanton. R. **74, 88, 531, 568, 875**

PASSIONE D'AMORE—(1hr. 57m., '82) In Italian, Eng. subtitles. A handsome young soldier in nineteenth century Italy, in love with a beautiful, married woman, becomes the object of a grotesquely ugly woman's passion. With Bernard Giraudeau, Laura Antonelli and Valeria D'Obici. Dir. Ettore Scola. **89**

★**PENNIES FROM HEAVEN**—(1hr. 52m., '81) A brilliant, ambitious Depression-era musical with a death's-head grin. Dennis Potter, the British television playwright, has recast the material, originally written for the BBC, in American terms, and it's become colder, harsher, crueler. Steve Martin is the traveling sheet-music salesman, in the Chicago of 1934, who leaves his frigid wife, Jessica Harper, and seduces the virgin schoolteacher, Bernadette Peters. As the characters open their mouths to sing, out come the voices of the popular singers of the period (Connie Boswell, Bing Crosby, et al). The numbers, produced in a variety of exuberant Hollywood musical styles, represent their dreams—what they can't express in real life—and when they end, the story continues on its squalid way. In Gordon Willis's color cinematography, the colors are basic neon—red, green, blue against black—deepened into the richer hues of an Edward Hopper painting. Herbert Ross's direction is often leaden, but you can't overlook a movie with sequences of marvelous dancing by Vernal Bagneris and Christopher Walken (doing a muscular strip). R. **16, 93, 97, 235, 236, 453, 502, 526, 550, 654**

PERSONAL BEST—(2hrs. 4m., '82) Reviewed in this issue. R. **14, 36, 48, 97, 417, 519, 537, 541, 558, 561, 568, 623, 793, 872**

★**PIXOTE**—(2hrs. 7m., '81) In Portuguese, Eng. subtitles. A brilliant achievement from the Brazilian director Hector Babenco. Pixote (Fernando Ramos da Silva) is a little boy, perhaps 10, with a preternaturally aged face, a wanderer in the slums of Sao Paolo who is swept by the police into a brutal youth-detention center, where he witnesses rapes, beatings, and fraud—on the part of the guards as well as the kids—and he loses all the moral feelings and restraints that we still pray will accompany a boy into adulthood. Escaping to freedom, Pixote and his friends live by snatching purses and eventually by linking up with a prostitute for whom they become pimps and children. Pixote is not evil, but he cannot connect acts to consequences. He kills two men by accident, and retires into the bedroom to watch television with the prostitute. The film has a naturalistic, almost documentary surface, but there's nothing random or unformed about the flashes of humor, warmth, and anguish. Babenco is an artist fully in control of his terryifying subject. **16, 786**

★**QUEST FOR FIRE**—(1hr. 38m., '82) A true original, Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an exciting film about life in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi are fur-clad primitive men who set out to steal fire from neighboring tribes. After fighting off cannibals, the men learn the secrets of fire from the clever, blue-painted Ivaka tribesmen. Rae Dawn Chong, as the love interest, shows that the Ivaka are more advanced in other matters too. An awesome, frightening film that sometimes gives you the weird feeling you're watching a prehistoric documentary, catching evolution at work in a landscape of saber-toothed tigers and bubbling swamps. R. **45, 729, 875**

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Forman and his screenwriter, Michael Weller, have dropped out most of the historical personages (including Doctorow's two most vibrant re-creations, Emma Goldman and J.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unwieldy chunks. In the large cast, Mandy Patinkin, as Tateh, the Russian Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb bunny. As the members of Doctorow's archtypal Wasp family Forman must have cast the three slowest-talking actors in Hollywood—James Olson, Mary Steenburgen, and Brad Dourif. Their scenes together are a purgatory for the restless. Howard E. Rollins who plays Coalhouse Walker Jr., the black ragtime pianist who drifts into violent revolt, is attractive and dynamic, but he's an upright, exemplary figure in the Sidney Poitier style of fifteen years ago. James Cagney brings some juice to his lines as the police commissioner who confronts Coalhouse, but by then the movie is beyond salvation. PG. **23, 35, 38, 60, 233, 503, 534, 546, 548, 639, 653, 658, 711, 749, 787, 830, 863, 878, 882**

★**RAIDERS OF THE LOST ARK**—(1hr. 55m., '81) Steven Spielberg has made a pure-fun extravaganza that is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones; Karen Allen his bantering, spunky ex-girlfriend, a scientists's daughter with a sharp tongue and a taste for adventure. Spielberg makes things jump—the thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical in a movie without a trace of religious feeling anywhere. From an idea by George Lucas (who produced); screenplay by Lawrence Kasdan. PG. **11, 35, 38, 44, 51, 93, 114, 116, 200, 215, 221, 413, 501, 511, 513, 527, 529, 541, 551, 556, 602, 622, 623, 653, 655, 708, 714, 747, 753, 784, 803, 805, 811, 858, 862, 869**

★**REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World,* and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. **21, 31, 60, 206, 236, 408, 423, 449, 531, 535, 556, 603, 619, 623, 628, 663, 667, 701, 706, 714, 721, 754, 782, 787, 794, 849, 857, 868, 875**

SEDUCTION, THE—(1hr. 44m., '82) A suspense-thriller about a television newscaster pursued by a psychotic photographer. With Morgan Fairchild, Michael Sarrazin, Vince Edwards and Andrew Stevens. Dir. David Schmoeller. R. **33, 72, 80, 99, 100, 109, 112, 114, 122, 206, 212, 215, 221, 223, 231, 237, 403, 405, 409, 419, 426, 447, 448, 518, 529, 531, 539, 553, 559, 568, 574, 600, 607, 623, 631, 651, 664, 702, 709, 712, 718, 722, 726, 743, 772, 775, 779, 784, 789, 800, 805, 807, 822, 825, 841, 846, 851, 862, 869**

SHARKY'S MACHINE—(2hrs. 2m., '81) Burt Reynolds moving in on Clint Eastwood's territory, and not very convincingly. He's Sharky, a tough Atlanta cop who becomes obsessed with an expensive hooker (Rachel Ward, who looks like a fleshier Jacqueline Bisset), and runs afoul of a foreign-scum underworld kingpin (Vittorio Gassman). Reynolds borrows from the *Dirty Harry* series, from kung-fu movies, from *Laura,* from *The French Connection,* from John Cassavetes, from *Kojak* and *Barney Miller* and a half-dozen other places. The different sequences of the movie don't flow together at all, but the sadistic violence certainly keeps you from falling asleep. People are run over, blasted with shotguns, harpooned, broken up with chains, and so on. With Brian Keith, Henry Silva, Bernie Casey, Charles Durning and Richard Libertini. Written by Gerald di Pego, from a novel by William Diehl. Dir. Reynolds. R. **32, 235, 442, 502, 526, 542, 550, 567, 609, 638, 645, 860**

SHE DANCES ALONE—(1hr. 27m., '82) A docudrama of the life of Kyra Nijinsky, daughter of the great dancer. With Bud Cort, Max von Sydow and Kyra Nijinsky. Dir. Robert Dornhelm. **52**

★**SHOOT THE MOON**—(2hrs. 3m., '82) The commonplace affections and miseries of a troubled marriage, transformed into a movie of enduring power by screenwriter Bo Goldman and director Alan Parker. Albert Finney is George Dunlap, a big-deal sportswriter, and Diane Keaton is his wife Faith; they've been married 15 years and have simply run out of gas. They part, but they're far from finished—a thousand old feelings and obligations hold them together, and their relations are a painful comedy of raw nerves, hostility, and sympathy. Standing in between them are their four daughters, pressing their needs and dissatisfactions, speaking the truth when the adults talk in evasive clichés. This is the best movie about an American family made in years—the intimacy of the scenes goes very deep. With Dana Hill as the oldest daughter, Sherry. Photographed in lush Marin County, California by Michael Seresin. R. **6, 24, 32, 62, 82, 93, 104, 105, 117, 202, 207, 210, 211, 224, 308, 403, 413, 419, 423, 449, 533, 537, 541,** 562, 568, 605, 616, 623, 633, 651, 661, 663, 707, 709, 728, 729, 733, 743, 770, 776, 783, 790, 793, 813, 819, 867, 870, 872

SLEEPING DOGS—(1hr. 46m., '82) A political thriller from New Zealand. With Sam Neill, Warren Oates and Ian Mune. Dir. Roger Donaldson. **57**

TAPS—(2hrs. 10m., '81) George C. Scott as the head of a military school, a man obsessed with honor; Tim Hutton as the cadet major—the chief boy—who learns Scott's lessons all too well. When the trustees of the school decide to close the place down, the boys, under Hutton's command, barricade themselves in, armed with machine-guns. Up to this point the movie seems like a fascist daydream. But then, when one of the boys is killed, the movie begins to "criticize" Scott's code of honor; no doubt the filmmakers think they've said something profound about the limits of the military mind. This schizoid movie has the solemnity of the truly demented—there isn't a joke, a hint of irony or playfulness, anywhere. Written by Darryl Ponicsan and Robert Kamen, from a novel by Devery Freeman. Dir. Harold Becker. PG. **101, 436, 530, 542, 637, 645, 658, 668, 733, 800, 817, 818, 840, 848, 861, 877, 881, 885**

THREE BROTHERS—(1hr. 53m., '82) In Italian, Eng. subtitles. A contemporary drama about three brothers reunited with their father after their mother's death. With Philippe Noiret, Charles Vanel, Michele Placido and Andrea Ferreol. Dir. Francesco Rosi. **62**

TRAGEDY OF A RIDICULOUS MAN—(2hrs., '82) In Italian, Eng. subtitles. Bernardo Bertolucci's new film is barely on the screen. It's about a factory owner, Ugo Tognazzi, whose son has been kidnapped by political terrorists. Well, it's *sort* of about that. Most of the time Tognazzi wanders about in a daze murmuring to himself that he adores this son who doesn't love him while everyone else—his wife (Anouk Aimee), his son's girlfriend, (Laura Morante), who may or may not be one of the terrorists, and a worker-priest (Victor Cavallo)—ridicule and humiliate him or just stand around enigmatically. The movie has no tension or suspense—Bertolucci is just dithering. Everything in it feels arbitrary, unfelt, meaningless. PG. **90**

VENOM—(1hr. 34m., '82) A child's mamba foils the plans of kidnappers. With Sterling Hayden, Klaus Kinski, Sarah Miles and Oliver Reed. Dir. Piers Haggard. R. **38, 101, 228, 433, 451, 516, 606, 668, 770, 810**

WASN'T THAT A TIME: THE WEAVERS—(1hr. 18m., '82) A documentary about the Weavers, a musical group led by Pete Seeger, blacklisted during the McCarthy era and reunited in 1980 at Carnegie Hall. Dir. Jim Brown. **61**

WHOSE LIFE IS IT ANYWAY?—(1hr. 59m., '81) Mauled in an automobile accident, Ken Harrison (Richard Dreyfuss), a successful Boston sculptor, lies paralyzed from the neck down. He can't work or make love, and he wants to die, which appalls the hospital staff that has been laboring to keep him alive. Dreyfuss acts up a storm with his eyes, beard, and neck, but the performance is unpleasantly self-righteous. He seems less like a mature man facing death than a bright boy reveling in the opportunity to tell everyone off. John Badham, who directed this adaptation, by Reginald Rose and Brian Clark, of Clark's hit play, works as much movement and color into the hospital settings as he can. The movie is never dull, but the premise seems false: No one points out to the sculptor that in his situation the most courageous thing would be to live. With Christine Lahti, John Cassavetes. R. **436, 506, 513, 532, 549, 573, 637, 658, 668**

WOMAN NEXT DOOR, THE—(1hr. 48m., '81) In French, Eng. subtitles. Bernard (Gérard Depardieu) and Mathilde (Fanny Ardant), once passionately in love, have gone their separate ways and married sweet, dull mates. But when Mathilde and her husband move next door to Bernard and his wife in suburban Grenoble, the two begin their violent, messy affair once again. François Truffaut's new movie has his customary fluency and warmth, his attentiveness to the ways in which people of a small society connect with one another. What it doesn't have is a convincing representation of all-consuming passion. What draws these two together? What forces them to quarrel all the time? Theater actress Fanny Ardant, tall and gangly with glossy black hair and a ravenous mouth, has a raw, unfocused quality that could be mistaken for intensity. At least she's in the movie—Depardieu appears to be somewhere else. With Véronique Silver and Henri Garcin. R. **90, 853**

Revivals

ACCIDENT—(1hr. 45m., '67) A fatal accident becomes the springboard for a look behind the facade of frustrated lives in Oxford—sometimes searing, sometimes claptrap. With Dirk Bogarde, Stanley Baker and Vivien Merchant. Dir. Joseph Losey. **13**

BAND OF OUTSIDERS—(1hr. 35m., '66) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sammy Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. **4**

BLACK ORPHEUS—(1hr. 37m., '59) In Portuguese, Eng. subtitles. The Orpheus myth retold in terms of the poor blacks of Rio during the carnival. This film seemed daring once; now it looks too much like a travelogue aspiring to tragedy. With Marpessa Dawn and Breno Mello. Dir. Marcel Camus. **95**

CHINA SYNDROME, THE—(2hrs. 2m., '79) A sensationally effective melodrama about an accident at a nuclear power plant and the efforts of a TV news reporter (Jane Fonda) and her cameraman (Michael Douglas) to prevent a corporate coverup. James Bridges directs with great assurance and Jack Lemmon displays his usual sense of physical and emotional detail. **95**

CITY OF WOMEN—(2hrs. 18m., '81) In Italian, Eng. subtitles. Fellini takes on the subject of feminism—and he digs into it entertainingly for a few scenes but then retreats into the all-too-familiar world of his personal mythology. Playing the maestro's alter ego, Marcello Mastroianni, handsome as ever, wanders into a feminist convention—women milling about or sitting on the floor, chanting, shouting, accusing, celebrating. Fellini isn't anti-feminist, but his way of passing from one shouting woman to another fuzzes what the women are saying—none of them is acutely observed or understood. Much of the material, though exuberantly colored as ever, has a peevish and depressed feeling. **2**

DIAL M FOR MURDER—(1hr. 45m., '54) Alfred Hitchcock's classic murder mystery, the most stylish example of 3-D to date. With Ray Milland and Grace Kelly. PG. **70, 204, 403, 439, 512, 647**

DR. STRANGELOVE—(1hr. 35m., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in several roles. **39, 95**

GRAND ILLUSION—(1hr. 52m., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. **4, 10**

HOUSE OF WAX—(1hr. 34m., '53) In turn of the century New York, a murderer molds his victims into wax statues. In 3-D. With Vincent Price, Charles Bronson, Frank Lovejoy and Carolyn Jones. Dir. Andre de Toth. PG. **37, 70, 117, 202, 204, 403, 409, 439, 512, 568, 637, 643, 647, 714, 742, 777, 788, 812, 862, 875**

JEZEBEL—(1hr. 43m., '38) One of Bette Davis's three best performances (the other two are *The Letter* and *The Little Foxes*), as the reckless Southern belle whose high jinks end in tragedy and whose repentance comes too late. With Henry Fonda as the man whom she loves and who humiliates her. Dir. William Wyler. **91**

LA BÊTE HUMAINE—(1hr. 19m., '40) In French, Eng. subtitles. Jean Renoir's adaptation of the Zola novel is one of his—or anybody's—earthiest and most sensitive films. With the great Jean Gabin as the engine driver tainted with the insanity of the Rougon-Macquarts, and the wonderfully slutty Simone Simon as the married woman who unwisely uses him to make her escape. **10**

LA DOLCE VITA—(3hrs., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimee. **10**

LAST WALTZ, THE—(1hr. 55m., '78) The 1976 farewell concert of the Band, stunningly filmed and effectively recorded, counterpointed offstage by the Band's reminiscences about the excitement and tedium of life on the road. Electricity-charged performances by the group and a formidable array of guest stars, including Bob Dylan, Joni Mitchell, Neil Diamond, Muddy Waters, Eric Clapton and Ringo Starr. Dir. Martin Scorsese. **7**

LILI MARLEEN—(2hrs., '81) In German, Eng. subtitles. A big, dull, flossy movie from Rainer Werner Fassbinder about the third rate performer (Hannah Schygulla) whose recording of the plaintive song of the title became a tremendous favorite with both German and Allied soldiers. The toast of Nazi Germany, she was secretly in love with a wealthy Swiss musician (Giancarlo Giannini) who was smuggling Jews out of the Fatherland. There are scenes of nighttime danger in war-torn cities that are glamorous in the style of old Warner Brothers movies, but most of the film is empty and pretentious. With Mel Ferrer. **236**

LITTLE FOXES, THE—(1hr. 56m., '41) Bette Davis as villainous Regina, the role that gave Tallullah Bankhead her greatest Broadway triumph. A faithful rendering of the Lillian Hellman play—probably her best work. With Herbert Marshall and Teresa Wright. Impeccable deep-focus photography by Gregg Toland. Dir. William Wyler. **91**

LONG DAY'S JOURNEY INTO NIGHT, A—(2hrs. 16m., '62) Absolutely first-rate adaptation of O'Neill's greatest play. Katharine Hepburn is the ravaged, drug-addicted mother; Ralph Richardson the vain father; Jason Robards Jr. the alcoholic, self-hating older son; and Dean Stockwell the quiet observer figure—O'Neill as a young man. Dir. Sidney Lumet. **4**

LOULOU—(1hr. 50m., '80) In French, Eng. subtitles. An upper-class Parisienne (Isabelle Huppert) leaves her sweaty, anxious, jealous husband (Guy Marchand) and moves in with a leather-jacketed stud, known affectionately by his women friends as Loulou (Gérard Depardieu). Director Maurice Pialat shoots the romance in a dark, cramped, morose Paris of alleys, bars, and tiny hotel bedrooms. The movie has its moodily erotic satisfactions but it lacks definition and variety. The world of Loulou and his friends is extremely limited, and the movie is, too. **2**

MARRIAGE OF MARIA BRAUN, THE—(2hrs., '79) In German, Eng. subtitles. Hanna Schygulla stars as Maria Braun, a tough, ambitious German girl who marries a Wehrmacht officer amid the rubble of 1944 and who then survives, through hustling and shrewd business sense, into more prosperous years. Directed by Rainer Werner Fassbinder in his usual blunt, acridly funny style. **657**

MASCULIN/FEMININ—(1hr. 43m., '66) In French, Eng. subtitles. This incredibly charming comedy by Jean-Luc Godard (not known for charm) is about dating and courtship rituals among Parisian youths in the sixties—"the children of Marx and Coca-Cola." Godard captured evanescent cultural styles with such precision and love that his movie now seems like a 16th-century lyric poem—an expression of a lost age. **4**

MOTHER AND THE WHORE, THE—(3hrs. 35m., '74) In French, Eng. subtitles. This rather long film by Jean Eustache, a Godard protégé, starts inauspiciously enough with petty love problems among Left Bank hippies, but it soon develops into an absorbing story of how people in general muck up their loves and lives. The movie is full of grimy but also grimly funny reality, and the acting is fine. Jean-Pierre Léaud gives one of his few thoroughly convincing performances. **47**

OBLOMOV—(2hrs. 26m., '81) In Russian, Eng. subtitles. A very fine Soviet movie, adapted from the classic 1858 novel by Ivan Goncharov, about a retired civil servant and absentee landlord, Oblomov (Oleg Tabakov), who lies in bed all day in a stupor of sleep, daydreaming. Oblomov's friend, Stolz (Yuri Bogatryev), an energetic, back-slapping man, tries to bring him to life. The acting is broad yet disciplined, the photography luscious, the overall mood delicately satirical and nostalgic. Dir. Nikita Mikhalkov (*A Slave of Love*). **4**

ON THE WATERFRONT—(1hr. 48m., '54) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint, music by Leonard Bernstein. Dir. Elia Kazan. **10**

PRODUCERS, THE—(1hr. 26m., '68) Sweetly hapless Gene Wilder and gargantuan Zero Mostel work this farce about a Broadway investment scam industriously, and almost into the ground. There are a number of funny moments, notably the famous *Springtime for Hitler* musical, but you may wonder what the cult for this movie is all about. Dir. Mel Brooks. **13**

THRONE OF BLOOD—(1hr. 45m., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. **39**

TO BE OR NOT TO BE—(1hr. 39m., '42) Ernst Lubitsch's last movie, a satire made when Nazis could still be figures of fun. Jack Benny is miscast, to say the least, as a Shakespearean actor in a Polish troupe, and the script is not up to those of Lubitsch's other movies, but the film is well worth seeing for a number of witty moments and for Carole Lombard's manic performance. **13**

YOJIMBO—(1hr. 50m., '62) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in the 1860s and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. **39**

THEATER

KEY TO ABBREVIATIONS

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CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

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Broadway

Previews and Openings

Monday, March 1

LITTLE JOHNNIE JONES—Donny Osmond stars in a revival of the 1904 George M. Cohan musical about an American jockey who goes to London in 1903 to ride in the English Derby; directed by Gerald Gutierrez. With Maureen Brennan, Peter Van Norden, Jane Galloway, Ernie Sabella, Anna McNeely, Jack Bittner, and Tom Rolfing. Previews now prior to a 3/25 opening. Preview prices: Tues.-Sat. at 8, Sun. at 6:30, Sat. & Sun. at 2; $15-$20. After opening: Wed. at 2 & 8, Thurs. at 8, $20-$25; Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 6:30; $25-$30. **Alvin,** 250 W. 52nd (757-8646). 2 hrs., 20 min. All major credit cards.

Now Playing

AMADEUS—John Wood, Peter Firth, and Caris Corfman in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

BARNUM—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circusy surprises. Tues.-Thurs. at 8, $16-$30; Fri. & Sat. at 8, $22-$35; Sat. at 2, Sun. at 3, $15-$28; Wed. at 2, $12-$25. **St. James,** 246 W. 44th (398-0280). 2 hrs., 15 min. All major credit cards. ● ●

THE BEST LITTLE WHOREHOUSE IN TEXAS—About the rise and fall of Texas's most famous bordello. *A rousing fun-filled musical* by Larry L. King, Peter Masterson, and Carol Hall, in which every variation on the brothel theme has been worked into the ground. With Anita Morris as the proprietress. Mon.-Thurs. at 8, Sat. at 2, $19-$25; Fri. at 8, $20-$27; Sat. at 8, $22-$29; Wed. at 2, $16.50-$21. **46th St. Theater,** 226 W. 46th (246-0246). 2 hrs., 40 mins. All major credit cards. ● ●

CHILDREN OF A LESSER GOD—Phyllis Frelich and Peter Evans star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50. Fri. & Sat. at 8, $22-$30. Wed. at 2, $17.50-$22.50. **Longacre,** 220 W. 48th (246-5639). 2 hrs., 40 mins. All major credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Sat. at 8; Wed. & Sat. at 2; Sun. at 3, $22.50-$32.50. **Shubert,** 225 W. 44th (246-5990). 2 hrs., 15 mins. Major credit cards. ● ●

COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN—Sandy Dennis, Cher, and Karen Black star in a play by Ed Graczyk, set in a small town in Texas in the mid 50s, which tells what happens there when a major film begins on-location shooting; directed by Robert Altman. With Sudie Bond, Kathy Bates, Marta Heflin, and Mark Patton. Mon.-Thurs. at 8, Sat. at 2, $20-$27.50; Fri. & Sat. at 8, $25-$30; Wed. at 2, $18-$25. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 15 min. All major credit cards.

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because *it is never sappy or cloying, but rather, irreverently* prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, $20-$27.50; Sat. at 2, Sun. at 3, $18.50-$25; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 15 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $20-$30; Fri. and Sat. at 8, $22.50-$40; Sat. at 2, Sun. at 3, $17.50-$30; Wed. at 2, $17.50-$27.50. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Tues.-Fri. at 8, Sun. at 3, $13-$19; Sat. at 8, $17-$23; Wed. & Sat. at 2, $12-$18. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (265-4311). 2 hrs., 10 min. All major credit cards.

THE DRESSER—Tom Courtenay, Paul Rogers, and Rachel Gurney in a play by Ronald Harwood (who was at one time a dresser for Donald Wolfit), set in an actor's dressing room and focusing on an old Shakespearean actor and his resourceful, gossipy dresser. Directed by Michael Elliott. Clever and articulate. Harwood is entertaining with both authentic and invented anecdotes. The play is eminently worth attending. The acting, directing, and the visual, aural, and lighting effects could not be improved upon. Mon.-Thurs. at 8, Sat. at 2, $18.50-$25; Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $16-$22.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 20 min. All major credit cards.

EVITA—Derin Altay is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With James Stein and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown rock musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $18-$25; Fri. & Sat. at 8, $19-$26.50. **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3, $20.50-$30; Fri. & Sat. at 8, $23.50-$35; thru 4/3. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min. All major credit cards.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys wordly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Tues.-Sat. at 8, $20-$27.50; Wed., Sat. at 2, Sun., at 3, $17.50-$25. **Booth,** 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, $18-$32. **Edison,** 240 W. 47th (757-7164). 2 hrs., 15 min. All major credit cards. ● ●

OTHELLO—James Earl Jones and Christopher Plummer star in the Shakespeare tragedy; directed by Peter Coe; with Diane Wiest and Aideen O'Kelly. Plummer's is a tremendous performance, with mental, physical, and vocal prowess blending into what Iago must be: a dizzying monster of witty evil! Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $13.50-$27.50; Fri. & Sat. at 8, $15-$30; thru 4/18. **Winter Garden,** 51st & Bdway (245-4878). 2 hrs., 45 min. All major credit cards.

THE PIRATES OF PENZANCE—Treat Williams, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PUMP BOYS AND DINETTES—A musical, just moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $18.50-$22.50. **Princess,** 200 W. 48th (586-3903). 2 hrs. All major credit cards.

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards.

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ● ●

WALTZ OF THE STORK—A new comedy with music, written, directed, and starred in by Melvin Van Peebles. Tues.-Thurs. at 8; Wed. at 2, $19-$22.50; Fri., & Sat. at 8, Sat. at 2, Sun. at 3, $21-$24. **Century,** 235 W. 46th (354-6644). 2 hrs., 10 min.

THE WEST SIDE WALTZ—Katharine Hepburn stars with Dorothy Loudon in a new play by Ernest Thompson which takes place in a once luxurious Upper West Side apartment-hotel now populated by a host of eccentrics; directed by Noel Willman. With David Margulies, Regina Baff, and Don Howard. Mon.-Sat. at 8, $20-$30; Wed. at 2, $14-$23.50; Sat. at 2, $17.50-$27.50; thru 3/13. Barrymore Theater, 243 W. 47th (246-0390). 2 hrs. Major credit cards.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards.

THE WORLD OF SHOLOM ALEICHEM—Jack Gilford and Joe Silver in a revival of three one-act plays, originally staged in 1953, adapted from Aleichem and I.L. Peretz stories set in Eastern Europe at the turn of the century; directed by Milton Moss. Wed. & Thurs. at 8, Sun. at 7:30, $20; Fri. & Sat. at 8, $25; Sat. at 2, Sun. at 3, $20; Wed. at 2, $17.50. **Rialto,** Broadway & 43rd (354-5247). 2 hrs., 10 min. All major credit cards.

Off Broadway

AMERICAN BUFFALO—Triumphant return, by popular request, of David Mamet's award-winning comedy drama starring Al Pacino, J. J. Johnston, and James Hayden; directed by Arvin Brown. Tues.-Fri. at 8, Sat. at 7 & 10; $24; thru 4/3. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

THE CARETAKER—Revival of Harold Pinter's play, starring F. Murray Abraham, Anthony Heald, and Daniel Gerroll; directed by Anthony Page. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2; $14.50-$16.50. **Stage One,** Roundabout, 333 W. 23rd (242-7800).

CHUCKY'S HUNCH—Kevin O'Connor stars in Rochelle Owens's play about an American archetype at age 50, booze-sodden and frustrated; directed by Elinor Renfield. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $10 & $12. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $15.50-$19.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

CLOWNMAKER—Richard Crane's play about Nijinsky and Diaghilev and the world of the Ballets Russes. Stephen Lang stars, with Jerome Dempsey, Ann Sachs, Dennis Bacigalupi, Kevin McClarnon, Alexandra O'Karma. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

COTTON PATCH GOSPEL—Musical with songs by the late Harry Chapin, co-authored by Tom Key and Russell Treyz. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $9.95-$16.95. **Lambs Theater,** 130 W. 44th (997-1780).

DOUBLE BILL—Kevin O'Connor and Barbara Eda-Young in Leonard Melfi's poignant *Birdbath,* and, for a curtain raiser, Lewis Black's satirical comedy *Crossing the Crab Nebula;* both directed by Jack Garfein. 3/3-21; $10, $12. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

THE GNOSTICS—Milton Ward's play about Gnosticism through some 300 years of recorded history; directed by Alan Wynroth; with Jack Banning, Lynn Goodwin, Laura Halper, Harriet Miller, Richard Lockwood, and Michael Samreny. Wed.-Fri. at 7:30; Sat. at 7 & 10; Sun. at 4 & 7:30; $7-$9. **Actors/Directors Theater,** 410 W. 42nd (279-4200).

HOW I GOT THAT STORY—Amlin Gray's play, starring Bob Gunton and Don Scardino, about a gung ho reporter who covers the war in Amboland; directed by Carole Rothman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Westside Arts,** 407 W. 43rd (541-8394).

ISOLDE OF WHITE HANDS—Anne-Marie Sapse's play, directed by Geof Prysirr. Tues.-Sun. at 8; Sun. at 3; $12, $13. **Theatre East,** 211 E. 60th (838-0177).

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Masters star in Kevin Wade's play about modern romance and urban manners; directed by Barnet Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$16. **Orpheum,** 126 Second Ave. (260-8480).

LYDIE BREEZE—John Guare's play, set in Nantucket at the turn of the century, concerns a girl haunted by her dead mother's memory; directed by Louis Malle. With Ben Cross, Robert Joy, Cynthia Nixon, Roberta Maxwell, James Cahill, Madeleine Potter, and Josef Sommer. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. **American Place Theater,** 111 W. 46th (869-9350).

MAYBE I'M DOING IT WRONG—A musical entertainment featuring the music and lyrics of song-writer/satirist Randy Newman, conceived and directed by Joan Micklin Silver; featuring Mark Linn-Baker, Patti Perkins, Larry Riley, and Deborah Rush. Tues.-Thurs. at 8; Fri. & Sat. at 7 & 10, Sun. at 3; $11.95-$17.95. (Previews 3/4-13, all tickets $10). **Astor Place Theater,** 434 Lafayette St. (254-4370).

MISS JULIE—Strindberg's play, directed by Gene Feist, starring Janet Zarish, Stephen Schnetzer, and featuring Priscilla Smith. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Theater Stage Two,** 307 W. 26th (242-7800).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

SHEEPSKIN, AND BOTTOM OF THE NINTH—Victor Cahn's play, directed by Victor Argo, characterizes the world of education and baseball; with Jack Hollander, Patricia Kalember, Lou Miranda, Emmett O'Sullivan-Moore, and Rochelle Parker. Wed. & Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $8-$10. **Prism Theater,** 31 Perry St. (344-3337).

SISTER MARY EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts Theater,** 407 W. 43rd (541-8394).

TOMFOOLERY—A musical intravanganza (which is the opposite of an extravaganza) with music and lyrics by Tom Lehrer, directed by Gary Pearle and Mary Kyte, adapted by Cameron Mackintosh and Robin Ray, starring Donald Corren, MacIntyre Dixon, Joy Franz, and Jonathan Hadary. It ran a year in London's West End. $14.95-$18.95. **Top of the Gate,** Bleecker & Thompson (473-7270).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Women and Children First,* all by and with Harvey Fierstein and starring Joel Crothers. Wed.-Mon. at 7:30; $15-$17.50. A very amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse,** 100 7th Ave So. (691-6226).

THE UNSEEN HAND—San Shepard's play, directed by Tony Barsha. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $9-$14. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

WONDERLAND—Margaret Keilstrup's comedy/drama is a journey into the lives fo four people in a small town in Nebraska; directed by David Heefner. Wed.-Sun. at 8, Sat. & Sun. at 3; $9, $10; thru 3/21. **Hudson Guild Theater,** 441 W. 26th (760-9810).

Theater Companies

ACADEMY ARTS—Bertolt Brecht's *The Private Life of the Master Race,* directed by Gary Majchrzak. Fri.-Sat. at 7:30; $6; 3/6-27. At 9:30 p.m., 3/5, 6, 12, 13, 19, 20, 26, 27, Tom Stoppard's *The Real Inspector Hound.* $4. **Eastside Center,** 931 First Ave. (486-1431).

AMERICAN JEWISH THEATER—Carol Teitel and Lloyd Battista star in Nathan Teitel's *The Keymaker,* story of a Jewish emigrant torn between visions of greatness and acceptance of the hardships of everyday life; directed by Stanley Brechner. Wed., Thurs., & Sat. at 8, Sun. at 3 & 7; 3/6-4/11. **92nd St. Y, at Lexington Ave. (427-4410).**

CHICAGO CITY LIMITS—*Blizzard of '81,* comedy of songs and scenes, half set, and half created from suggestions called out by audience members. Wed. & Thurs. at 8; Fri. & Sat. at 8 & 10; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REPERTORY—Joe Pintauro's *Snow Orchid* concerns the emotional adjustment of an Italian family following the father's attempted suicide. With Peter Boyle and Olympia Dukakis; directed by Tony Giordano. From 3/3 (call for specifics); $15. **Circle Rep,** 99 Seventh Ave. South (691-3210). 3/10-4/4. Shakespeare's *Richard II,* starring William Hurt and Lindsay Crouse, plus John Bishop's comedy, *The Great Grandson of Jedediah Kohler,* in repertory at the **Entermedia,** 189 Second Ave. (475-4191).

CSC REPERTORY—*King Lear* in repertory with *Peer Gynt I* and *Peer Gynt II,* directed by Christopher Martin. Tues. thru Sun.; $10-$12 (phone for specifics). **CBS, 136 E. 13th (677-4210).**

THE FAMILY—Marvin Felix Camillo is the guiding light and director of this group. 3/4-6 at 8, 3/7 at 6, *Straight From the Ghetto.* 3/11, 12, at 8, 3/14, 21 at 6, *Crucifixion.* 3/19 at 8, *Ghetto & Crucifixion.* 3/6 & 20 at 10:30, 3/13 at midnight, Family Cabaret. $5. **Teatro Cuatro,** 175 E. 104th St. (947-7171).

GARRET STUDIO—Strindberg's *The Pelican,* with Helen-Jean Arthur, Florence Anglin, Karla Barker, and Robin Thomas; directed by Rosemary Hay. Thurs.-Sat. at 8:30; Sun. at 3:30; $6. **Theater,** 133 Second Ave. (242-3900).

JEAN COCTEAU REPERTORY—Tennessee Williams's *Something Cloudy, Something Clear,* a memory play set in the summer of 1940 on a beach near Provincetown. Also *The Golem,* by H. Leivick, and Cyrill Tourneuy's *The Revengers' Tragedy.* Thurs. & Fri. at 8, Sat. at 7:30 & Sun. at 3; $7. Phone for schedule. **Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—*Delmore,* an evening of two one-act plays about the life of Delmore Schwartz: *Shenandoah* by Schwartz, and *Luna Park* by Donald Margulies. Wed.-Thurs., Sat. at 8, Sun. at 2 & 7; $6, $7; thru 3/7. **Jewish Rep.,** 344 E. 14th St. (674-7200).

LA MAMA ETC—*Bon-Beau-Cher, Variations on the Grail,* performed by Jean-Pierre Voos's International Theater Group KISS; a revisionist view of the legends of King Arthur. Mon.-Sat. at 8:30, Sun. at 3; 3/8-13. **La Mama,** 74A E. 4th St. (475-7710).

MANHATTAN THEATER CLUB—Sybille Pearson's *Sally and Marsha,* a comedy starring Christine Baranski and Bernadette Peters as two girls who cope with loneliness in the Big Apple; directed by Lynne Meadow. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$18. Downstage. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14. **Theater Four,** 424 W. 55th (246-8545).

N.Y. ART THEATER—Arnold Weinstein's *The Party,* a comedy with songs, set in an apartment in the 1950s. Wed.-Sat. at 8; thru 3/27. **N.Y. Art,** 116 E. 14th (228-1470).

THE OPEN EYE—*The Coach With the Six Insides,* based on Joyce's *Finnegan's Wake,* opens the repertory season. Wed.-Sat. at 8, Sun. at 3; $15; thru 3/7. **Theater,** 316 E. 88th (534-6363).

OPEN SPACE THEATER—Ted Whitehead's *The Sea Anchor,* about five people traveling from Liverpool to Dublin Bay for "a dirty weekend (?)", directed by Alex Dimitriev, featuring Caroline Lagerfelt and Peter Rogin. Thurs.-Sat. at 8:30, Sun. at 3:30; $6; from 3/4. **Garret Studio,** 133 Second Ave. (242-3900).

PHOENIX THEATRE—David Blomquist's *Weekends Like Other People,* starring Rose Gregorio and Kenneth McMillan, is an account of a blue-collar couple trying to come to terms with their own aspirations and dreams. 3/4-28 (call theater for specifics). **Marymount Manhattan Theatre,** 221 E. 71st (730-0794).

PLAYWRIGHTS HORIZON—Sarah Kernochan's musical, *Sleeparound Town,* which explores night fantasies, phobias, and passions of children as they pass into adolescence. Cast of five between the ages of 11 and 14; directed by Thomas Hulce. Wed.-Fri. at 8, Sat. at 2 & 7, Sun. at 3 & 7; $7.50, $8.50; 3/10-4/4. **Studio Theater,** 416 W. 42nd (279-4200).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera;* Vicente Lleo's *Le Corte de Faraon,* in Spanish, in repertory thru March; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Victoria Music Hall; Phyllis Craig's *Bargain for Murder, Gaslight* and *Murder One.* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

13TH ST. THEATER—Israel Horovitz's *Line* and *Indian Wants the Bronx.* Gilbert & Sullivan's *Patience.* T. Gottlieb's *Brother Theodore.* Ren Draya's *The Mothers.* Shakespeare's *Taming of the Shrew. Instant Dylan,* with Jack Ramey. In repertory. **Theater,** 30 W. 13th (675-6677).

THE TROUPE—Andy Milligan's *Dearly Beloved.* Thurs.-Sat. at 8, Sun. at 3; $4; thru 3/14; downstairs.

George Bernard Shaw's *The Philanderer,* directed by Kathy Zoumis. Thurs.-Sat. at 8, at 3; $4; thru 3/14; upstairs. **Theater,** 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead and avoid disappointment

ANACONDA—Juan Guerra's comedy/drama about a huge snake which menaces six people confined in a Florida museum! Fri. & Sat. at 8, Sun. at 3; $5; thru 4/4. **National Arts,** 30 Bond St. (674-9710).

THE BLONDE LEADING THE BLONDE—Stephen Holt's farce starring Lola Pashalinski and Crystal Field as twin sisters who decide to swap identities for a day; directed by John Albano. Thurs.-Sun. at 8; $4; thru 3/21. **Theater for the New City,** 162 Second Ave. (254-1109).

THE CHINESE VIEWING PAVILION—Gus Kaikkonen's tale about friends who did, and wished they didn't, and friends who didn't, and wished they did; directed by John Roach. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $10; 3/3-7. **Actors & Directors Theater,** 410 W. 42nd (279-4200).

THE DEEDS OF ALEXANDER—David Rodriguez stars in James Young's tale of a rock 'n' roller who, due to a foolish mishap, comes to believe he is Alexander the Great; directed by Lester Malizia. Thurs.-Sat. at 8, Sun. at 7; $5; thru 3/14. **New York Theater Ensemble,** 62 E. 4th St. (477-4120).

DOUBLE BILL—Dylan Thomas's *Under Milk Wood* and *Return Journey;* directed by Kenneth Janes. Presented by the Barnard College Theater Company. Tues. & Wed. at 5:30, Thurs.-Sat. at 7:30; $3; 3/2-6. **Minor Latham Playhouse,** 606 W. 120th St. (280-2079).

DOUBLE BILL—Lanford Wilson's *Home Free,* and a new piece, *The Transformation,* by Milton Coykendall and Linda Lauter; both directed by Milton Coykendall. Fri.-Sun. at 8; $4; thru 3/14. **Gene Frankel Theater,** 36 W. 62nd (581-2775).

DOUBLE DUTCH—Marilyn Seven's drama deals with the plight on a Japanese-American family in the tense days following Pearl Harbor. With Judy Canon Ott, Peter Yoshida, and Gerri Igarashi. Thurs.-Sun. at 8, Sun. at 2; $6; thru 3/28. **Alvina Krause Theater,** 306 W. 38th (564-3293).

THE DRY MARTINI—Brooke Breslow's comedy explores some of the more crucial issues of the postwar generation. Wed.-Sat. at 8; $6; 3/3-27. **ATA Theater,** 314 W. 54th (674-0557).

FASHION—A musical comedy, by Anna Cora Mowatt, devised by Curtis Canfield, directed by Rose Lynch. Fri. & Sat. at 7:30, Sun. at 4; $5. **Nameless Theater,** 125 W. 22nd (242-9768).

FREEDOM AIN'T NO BOWL OF CHERRIES—Political musical comedy by Joan Harvey and John Amato, aiming a severe blow at the current war policy of the U.S.A. Thurs.-Sat. at 8; $4; by 4th Wall Repertory, **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

GODSPELL—A modern musical based on the Gospel According to St. Matthew by Stephen Schwartz and Michael Tebelak; directed by Susan Schulman, starring Richard Bitsko, Alex Donner, and Carolyn Dahl. Wed.-Sat. at 8, Sat. at 2:30; $7-$9; thru 3/6. **St. Bart's Playhouse,** 109 E. 50th (751-1616).

HIBAKUSHA: STORIES FROM HIROSHIMA—Steve Friedman's play, directed by Danny Partridge, telling of love that begins in post-war Hiroshima. With an interracial cast of six portraying 45 characters. Wed.-Sat. at 8, Sun. at 3. **St. Peter's Hall,** 336 W. 20th (242-4517).

HEAVENLY EXPRESS—Albert Bein's play takes place in the 30s when railroad tracks crisscrossed the country; directed by Julie Reilly. Fri. & Sat. at 8, Sun. at 3; $5; 3/5-21. **Seventh Sign Theater,** 263 W. 86th (663-2648).

LEAD US NOT INTO PENN STATION, BUT DELIVER US FROM EVIL—Character study of two bag ladies formerly in vaudeville and burlesque, who never lose hope for the future. Thurs.-Sat. at 8, Sun. at 3; $4; 3/4-28. **Nameless Theater,** 125 W. 22nd (939-9255).

LULLABY & GOODNIGHT—Elizabeth Swados's musical stars Jossie de Guzman and Larry Marshall and is about pimps and whores. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

THE MAN AND THE FLY—The Puerto Rican Travelling Theater Company's production, by Jose Ruibal, starring Rip Torn and directed by Jack Gelber. In English: Wed.-Fri. at 7:30. In Spanish, starring Norman Briski: Sat. & Sun. at 2:30 & 7:30; $7. P.R.T. **Theater,** 304 W. 47th (749-8474).

MEDEA—The Euripides work, directed by Philip Nolan. Fri. & Sat. at 8, Sun. at 3; $5; thru 3/7. **Fifth Ave. Playhouse,** 184 Fifth Ave. (243-8900).

THE MIDDLE AGES—A. R. Gurney's romantic comedy follows the thirty-year love affair between a rebel and the woman he adores (Jack Gilpin and Carolyn Mignini); directed by Donald Marcus. Thurs.-Sat. at 8, Sun. at 3; $6, $7; from 3/4. **The Ark,** 131 Spring St. (431-6285).

NAOMI COURT—Michael Sawyer's comedy-thriller concerning an old tenement being torn down and the effect it has on the last two tenants; directed by Mark D'Alessio. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 2:30 & 5:30; $5, $6; thru 4/4. **Theater Eleven,** 16 W. 22nd (475-4975).

ON FIRE—Musical, conceived and directed by Nicky Silver who performs with Gayle Tufts. Wed.-Fri. & Sun. at 8, Sat. at 8 & 10:30; $10. **Nat Horne Theater,** 440 W. 42nd (279-4200).

THE OVERCOAT—An adaptation of the Nikolai Gogol short story about a poor copy clerk who becomes obsessed with the idea of having a splendid new coat. Fridays at 8, Saturdays at 1 & 3, Sundays at 3; thru 3/8; $3, $4. **Park Ave. Christian Church,** 1010 Park Ave. (288-3246).

THE PEARL UPON THE CROWN—*An Evening with Rosé,* a contemporary satirical narrative. Sun.-Wed. at 7:30; thru 3/17. **18th St. Playhouse,** 145 W. 18th St. (620-0014).

PHILISTINES—Maxim Gorky's first play, a scathing indictment of the ruling powers in his country, adapted and directed by Michael Landrum. Wed.-Sat. at 8, Sun. at 4; $5; thru 3/7. **Theater at St. Clement's,** 423 W. 46th (246-7277).

PIPPIN—Revival of the Roger Hirson/Steven Schwartz musical. Thurs,-Sat. at 7:30, Sat. at 3; $5; thru 3/6. **Madison Ave. Baptist Church,** 30 E. 31st (249-5924).

POOR LITTLE LAMBS—Paul Rudnick's play about the Whiffenpoofs of Yale, directed by Jack Hofsiss, featuring Blanche Baker and Kevin Bacon. Tues.-Sun. at 8, Sat. & Sun. at 3; $18-$20; from 3/2. **The Common** at St. Peter's Church, 54th & Lexington (751-4140).

REQUIEM—Linda Chambers's play, along with *Stones* and *Joan,* dramatic allegories, focusing on faith, salvation, and death; directed by Bradford Mays. Wed.-Sun. at 8; $6; thru 3/14. **Cubiculo, 414** W. 51st (265-2138).

SAM—Play by George Sand, Gretchen Berg, and Sarah Durkee, explores the dilemma of a businessman and his unexplained restlessness; directed by Dan Hurlin. Thurs.-Sat. at 8; $5; 3/4-13. **Westbeth Theater,** 151 Bank St. (691-2272).

SECRET LIVES OF THE SEXISTS—A farce of modern life, starred in, written , and directed by Charles Ludlam. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $10-$15. **Ridiculous Theatrical Co., One** Sheridan Square (691-2271).

SOME OF MY BEST FRIENDS—Lawrence Blackmore's play, directed by Frank Biancamano, that takes you from a psychiatrist's couch to a military conference room. Tues.-Sat. at 8, Sat. & Sun. at 3; $6; thru 3/14. **Quaigh Theater,** 108 W. 43rd (221-9088).

THE TEAK ROOM—Margaret Beals's play, directed by Tony Tanner, consists of stories, sketches and anecdotes woven together to recreate Beals's life as a performing artist. Thurs.-Sun. at 8; $5; 3/4-14. **Impulses Studio,** 228 West Broadway (781-9601).

TEASERS—A musical written by Jason Solomon and Karynne Popper, with music and lyrics by Matthew Carlton. It's set in a beauty salon and is about unwarranted pride. Wed.-Sat. at 8; $4; thru 3/13. **AMDA Studio One,** Bdway & 73rd St. (757-0213).

THREE SISTERS—Spiderwoman Theater's adaptation of the Chekhov play explores the desires of three Indian sisters to move from Brooklyn to Manhattan; directed by Muriel Miguel. Thurs.-Sun. at 11 p.m.; $4; 3/5-21. **Theater for the New City,** 162 Second Ave. (254-1109).

T-SHIRTS—Robert Patrick's drama about the gay generation gap. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 8; thru 3/14. **New Vic,** 219 Second Ave. (674-9414).

WHO LOVES THE DANCER—Giancarlo Esposito stars in Rob Penny's play about a youth coming to terms with his desire to be a dancer despite his family's opposition; directed by Shauneille Perry. Thurs.-Sat. at 7:30, Sun. at 3; thru 3/13. **New Federal Theater,** 466 Grand St. (598-0400).

THE ZILENSKY COLLECTION—Play by Michael Bergmann, Steven Miller, and Jane Taylor, about a museum and the lure of worthless objects. Thurs.-Sun. at 8; $4; 3/4-28 (3/21 perf. is at 3). **Process Studio,** 257 Church St. (226-1124).

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SOLOS

57th Street

MARILYN BAUM/CLAIRE MOORE—"Chinese paper" in mixed media/"A Space Trip." 3/2-4/3. Markel, 50 W. 57th (581-1909).

AL BLAUSTEIN—Monotypes of multiple figures, 3/2-20. Sumers, 50 W. 57th (541-8334).

FRANK BOWLING/DAN MARSHALL—Current paintings/"The Duck Pond." 3/6-31. deNagy, 29 W. 57th (421-3780).

ALICE DALTON BROWN—American porches, doors, windows, 3/3-27. Sachs, 29 W. 57th (421-8686).

RICHARD CARBONI—Works on paper, 3/2-4/3. Getler/Pall, 50 W. 57th (581-2724).

RICHARD COREY—Empathetic portraits, thru 3/5. Summit, 101 W. 57th (586-6734).

STUART DIAMOND—New painted constructions, thru 3/6. McKee, 41 E. 57th (688-5951).

JACKIE FERRARA/WILL INSLEY—Maquettes for courtyards, wallyards, landscapes/Cross section drawings of a building. Thru 3/6. Protetch, 37 W. 57th (838-7436).

TAZUKO FUJII—Planar collages using photos, oil paint, and drawing, thru 3/13. Viridian, 52 W. 57th (245-2882).

MICHAEL GILLEN—Works, thru 3/6. Parsons, 24 W. 57th (247-7480).

IRA JOEL HABER—Destructive nature in small-scale sculptural constructions, 3/2-27. Adler, 37 W. 57th (980-9696).

DON HASSELBECK/TOM HEINSOHN—Abstractions by this football player/Landscapes by a basketball player. 3/3-31. Spectrum, 30 W. 57th (246-2525).

GARY KAHN—Geometric forms in painted wood and Cor-Ten steel, thru 3/20. Heidenberg, 50 W. 57th (586-3808).

ED KERNS/STANLEY TIGERMAN—New paintings/Architectural drawings. 3/2-27. Esman, 29 W. 57th (421-9490).

HENRY KOERNER—Baroque realism in oils, drawings, watercolors, 3/6-4/3. Deutsch, 20 W. 57th (765-4722).

JERRY LUBENSKY—Geometric forms floating on mottled color, thru 3/20. Zarre, 41 E. 57th (752-0498).

PICASSO—Silver plates designed in the 50's and 60's, thru 3/6. Katzen, 11 E. 57th (759-6292).

MARGARET POMFRET—Architectural elements in hard-edged abstractions, thru 3/13. Phoenix, 30 W. 57th (245-5095).

MAN RAY—Books, portfolios, and objects, collages, photos from 1915 to 1974, thru 3/13. Zabriskie, 29 W. 57th (832-9034).

EDDA RENOUF—Chromatic abstractions on linen and incised lines in pastel on paper, thru 3/13. BlumHelman, 20 W. 57th (245-2888).

ESMERALDA RUSPOLI—Collages by this Venetian, thru 3/6. del Re, 41 E. 57th (688-1843).

LUCAS SAMARAS—New small bronze sculpture of metamorphosizing figures and self-portraits in pastel, thru 3/20. Pace, 32 E. 57th (421-3292).

DONALD SANDSTROM—The rural American landscape in wall pieces, thru 3/25. Dintenfass, 50 W. 57th (581-2268).

SUSAN SHATTER—Maine coast and Grand Canyon vistas, thru 3/17. Fischbach, 29 W. 57th (759-2345).

CHARLES G. SHAW (1892-1944)—Paintings of the 30's/Large abstractions from the late 60's, thru 3/6. Washburn, 42 E. 57th (753-0546)/113 Greene.

TOMMY SIMPSON—Wood sculpture of the rocking chair, thru 3/2. Portnoy, 56 W. 57th (757-0461).

PHILIP TSIARAS—Recent drawings of mask-like heads, triangles, and squares in a dense web of lines, thru 3/6. Jacobson/Hochman, 24 W. 57th (581-8346).

Madison Avenue and Vicinity

ANIA BIEN/SHERIE SCHEER—Photographic "transmigrations"/Agriculture and leisure-time in hand painted, segmented photos. 3/2-27. Urdang, 23 E. 74th (288-7004).

DEBORAH BROUWER—New York City scenes, thru 3/6. Findlay, 984 Madison (249-2909). Mon.-Sat. 10-5.

ROBERT DE NIRO—Interiors, landscapes, still life in oils, and charcoal drawings, thru 3/13. Graham, 1014 Madison (535-5767).

RACHELLE EPSTEIN—Oils exploring color and space relationships, 3/4-29. Acquavella, 18 E. 79th (734-6300).

LYONEL FEININGER—70 Cubist and Bauhaus etchings and woodcuts, 3/1-27. AAA, 663 Fifth (755-4211).

HARMONY HAMMOND—New work, thru 3/20. Lerner-Heller, 956 Madison (861-9010).

BARKLEY HENDRICKS—Life-size portraits of contemporary people, 3/6-27. ACA, 21 E. 67th (628-2440).

KANDINSKY—Early color woodcuts of the Munich period, 1911/Russian avant garde and European constructivists Puni, Popova, Moholy Nagy. Thru 3/27. Carus, 872 Madison (879-4660).

KUNIYOSHI (1797-1861)—47 prints of the "Faithful Warriors," thru 3/13. Ronin, 605 Madison (688-0188).

GASTON LACHAISE—Sculpture and drawings spanning his career, thru 3/24. Schoelkopf, 825 Madison (879-4638).

GEORGE C. LONGFISH—Modernism and the ancient Canadian Indian traditions in large canvases, thru 3/20. P M & Stein, 903 Madison (734-3373).

ELSIE MANVILLE—Classic still lifes, thru 3/6. Kraushaar, 724 Fifth (535-9888).

HENRI MATISSE—90 original linoleum cuts from the early 40's, thru 3/16. Goldschmidt, 1117 Madison (879-0070).

HENRY MOORE—Sculpture, drawings, graphics, thru 3/1. Guild, 1145 Madison (861-3776).

HERMAN DUDLEY MURPHY (1867-1945)—The early Whistlerian portraits, mood landscapes, and late still lifes, thru 4/17. Graham, 1014 Madison (535-5767).

JOSÉ GARCIA OCEJO—Romantic, sensuous lovers, nudes, fantasies, thru 3/13. Rolly-Michaux, 943 Madison (535-1460).

WILLIAM PEREHUDOFF—Color fields and bands, 3/2-27. Waddington, 1044 Madison (861-0600).

KEN PRICE—Drawings and ceramic sculpture, thru 3/3. Willard, 29 E. 72nd (744-2925).

MARIA SCOTTI—1981 drawings and paintings "drawn from the Etruscans," thru 3/13. Seigel, 29 E. 73rd (288-9200).

MARINA STERN—New England barns, thru 3/6. Forum, 1018 Madison (535-6080).

JASON STEWART—Dry pigment on layered paper, 3/2-27. Davidson, 43 E. 78th (734-6702).

RICHARD THOMPSON—Watercolors and paintings of a mythic journey based on ancestral assumptions, thru 3/3. Knowlton, 19 E. 71st (794-9700).

GERARD TITUS-CARMEL—Six large, nine small watercolors, and etchings on the theme of horse coverings for funeral processions, thru 3/13. Fourcade, 36 E. 75th (535-3980).

BRAM VAN VELDE (1895-1981)—Amorphous abstractions in oils and gouache, thru 3/13. Lefebre, 47 E. 77th (744-3384).

SoHo

JOELLEN BARD/KEN GLICKFELD—Books and pads of hand-sewn canvas and paper collage/Computer graphics in which viewer participates. Thru 3/7. Pleiades, 152 Wooster (475-9658).

ANN BAVAR/ROSA SILVERMAN/CAROL UNGER—Painted steel ellipses/Small mixed media collages/Realist pencil drawings. Thru 3/7. Pindar, 127 Greene (533-4881).

BILL BECKLEY/GORDON MOORE—Bold streaks and spades in paint and wax/Elongated triangular canvases. 3/6-4/10. Bonlow, 150 Greene (925-4482).

WALLACE BERMAN/MICHAEL LUCERO—Violent and tranquil images juxtaposed/Recent work. 3/6-27. Cowles, 420 W. Broadway (925-3500).

ARNOLD BITTLEMAN—Delicate drawings of twisting trees, running rivers, undulating mountains, thru 3/3. Milliken, 98 Prince (966-7800).

RODNEY BOGNER—Richly colored interiors and landscapes, 3/5-24. Bowery, 121 Wooster (226-9543).

VIVIAN E. BROWNE—Nature rhythms in oils on silk, 3/6-31. Soho 20, 99 Spring (226-4167).

PAUL GOPAL CHOWDHURY/NICHOLAS VOLLEY—Large still-life oils/Life-size self-portraits. Thru 3/16. Birksted, 152 Mercer (226-2196).

JOHN CLARK—Halifax, Canada, in exuberant abstract strokes, thru 3/13. 49th Parallel, 420 W. Broadway (925-8349).

ROSEMARY COVE—Sculpture, thru 3/3. Ingber, 460 W. Broadway (674-0101).

RAFAEL FERRER—Harshly colored and distorted self-portraits, seamy nightclub, thru 3/24. Hoffman, 429 W. Broadway (966-6676).

BARBARA GOODSTEIN—Clay sculpture from the figure, thru 3/3. Bowery, 121 Wooster (226-9543).

SAMIA A. HALABY—Portraits of lower Manhattan, thru 3/20. 22 Wooster (966-3517).

ANDY HALL—Nude in the city, thru 3/4. Ward-Nasse, 178 Prince (925-6951).

NEILL HUGHES/AUGUSTO L. SYJUCO—Subtle surface cracking/Calligraphic abstractions. Thru 3/18. Westbroadway, 431 Westbroadway (966-2520).

MICHAEL HURSON—Drawings, thru 3/6. Cooper, 155 Wooster (677-4390).

EVE JORDAN—Italian Journal in oils and sculpture, thru 3/6. Starkman, 465 W. Broadway (228-3047).

MADELEINE KAUFMAN—Strips of floral fabric overlayed with oil paint, xerox and gold leaf, thru 3/12. Eno, 101 Wooster (226-5342).

BRIGITTE KELLER/JOAN WHITE—Surface, line, tone/Collages of handmade paper and collected objects. 3/2-27. Key, 130 Greene (966-3597). Wed.-Sat. 11-6.

ANNE FLATEN PIXLEY—Wall constructions of hand-made paper and fir, thru 3/10. Neill, 136 Greene (925-8633).

MILTON RESNICK—Thick imposto, gestural abstractions done in 1981, 3/2-27. Hutchinson, 138 Greene (966-3066).

JOSEPH SANTORE/MIRA SCHOR—Small abstractions in oils and ink drawings/The sea and the city in dry pigments on rice paper. Thru 3/6. Thorp, 419 W. Broadway (431-6880).

MAXINE SCHNALL—Lyric mappings of the Australian desert, thru 3/14. Pleiades, 152 Wooster (475-9658).

ROBERT SMITHSON—Drawings and sculptures by the late pioneer earthworker, 3/6-27. Weber, 142 Greene (966-6115).

NORA SPEYER—Melancholic figures in "Expul*sion," thru 3/3. Landmark, 469 Broome* (966-1173).

MICHAEL TRACY—Expressionistic paintings with spiritual references, thru 3/3. Boone, 420 W. Broadway (966-2114).

MARGY TRAUERMAN—Landscapes in paint, brush and ink drawings, 3/6-24. First Street, 386 W. Broadway (226-9011).

SELINA TRIEFF—Co-mingling of man and animal in life-size charcoal drawings and paintings, thru 3/3. Prince Street, 121 Wooster (226-9402).

GAIL VON DER LIPPE—New paintings, 3/2-27. Toll, 146 Greene (431-1788).

ANNA GOTH WERNER—Architectural interior spaces including some at the Metropolitan Museum, thru 3/3. First Street, 386 W. Broadway (226-9011).

JACKIE WINSOR—Recent sculpture of burnt wood, exploded cement, gauze, wire, thru 3/28. Cooper, 155 Wooster (674-0766).

DANIEL WITZ—Tiny bomb stickers, hummingbirds in Manhattan locations, thru 3/13. Inroads, 150 Mercer (226-6622).

MICHAEL YOUNG—Interpenetrating shapes on densely worked surfaces, 3/6-27. Cuningham, 94 Prince (966-0455).

FREDERIC ZELLER—Steel sculpture and drawings, 3/5-4/4. Vorpal, 465 W. Broadway (777-3939).

Other

DARIA DOROSH—Paintings, photos, chairs, thru 3/13. A.I.R., 63 Crosby (966-0799).

TOM DOYLE—A large white pine and red oak sculpture, thru 3/30. Hammarskjold Plaza Sculpture Garden, 866 Second (861-3115).

DAVID ELLSWORTH/RENA THOMPSON—Woodturning/New weaving. Thru 3/17. Cooper/Lynn, 54 Seventh (691-8866). Wed.-Sat. 12-5:30.

RED GROOMS—*Ruckus Manhattan,* a zany reconstruction, thru 3/30. Burlington House, 1345 Sixth (619-1955). Wed.-Sun. 12-6.

HERA—A sculpture installation, "Family Room," thru 3/26. Women's Interart, 549 W. 52nd (246-1050). Mon.-Fri. 1-6.

LOU MYERS—Satiric drawings, cartoons, thru 4/1. International Typeface Corporation, 866 Second (371-0699). Mon.-Fri. 12-5.

HOWARD NEWMAN—Bronze sculpture and drawings, thru 3/13. Ekstrom, 417 E. 75th (988-8857).

MARJATTA PAJULA-SALVAT—Tapestries, artwear, thru 3/14. Zim-Lerner, 123 University Pl (598-4440).

SCOTT PFAFFMAN—Large canvases depicting a sculpture in landscape, thru 3/25. Mall at CUNY, 33 W. 42nd (790-4331).

DAVID RABINOWITCH—Sculptures from 1969 to 1972, thru 3/27. Oil & Steel, 157 Chambers (964-1567).

AUGUST RODIN—Sculpture, photos, documentation, thru 3/31. Cantor Sculpture, 1 World Trade Center (105th floor) (938-5136).

GROUP SHOWS

57th Street

DEL RE—41 E. 57th (688-1843). Works on paper by deKooning, Gottlieb, Rothko, 3/2-4/3.

DE NAGY—29 W. 57th (421-3780). Works on paper by Blum, sculpture by Connell, paintings by Patterson, Thomson, thru 3/3.

DEUTSCH—20 W. 57th (765-4722). Avery, Bluemner, Bolotowsky, thru 3/3.

ESMAN—29 W. 57th (421-9490). Artists chosen by curator Dorothy Miller at MOMA from 1942 to 1963; Baziotes, Kline, Noguchi, Nevelson, Rothko, thru 3/6.

KAHAN—48 E. 57th (355-5110). African artifacts executed in stone and clay, thru 3/20.

PACE—32 E. 57th (421-3237). Yoruba sculpture of West Africa, thru 3/20.

PEARL—29 W. 57th (838-6310). American figurative expressionism, 1950 to 1960 including de Kooning, Golub, Johnson, Rivers, thru 3/4.

TOUCHSTONE—29 W. 57th (826-6111). British artists Campbell, McMillan, Sly, thru 3/27.

Madison Avenue and Vicinity

BORGENICHT—724 Fifth (247-2111). The Gloucester Years of Avery, Davis, Hartley, Hopper, and Sloan, thru 3/4.

MARBELLA—28 E. 72nd (288-7809). 19th and early 20th century American landscapes, thru 4/20.

MATIGNON—897 Madison (628-6886). Constructive concepts by Frassati, Kadar, Moholy-Nagy, Survage, thru 4/3.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). Tues.-Sun. 12-5. 261 works by emerging artists, thru 3/28.

STAEMPFLI—47 E. 77th (535-1919). Sculpture by members, thru 3/6.

SoHo

BROMM—90 W. Broadway (732-6196). Hilliard, LeGac, Stezaker, thru 3/6.

BUECKER & HARPSICHORDS—465 W. Broadway (260-3480). Wed.-Sat. 12-5. Verticality by Davidson, Grindle, Taylor, others, 3/6-4/24.

CENTRAL FALLS—478 W. Broadway (533-9481). Works on paper by Kline, Motherwell, Rivers, Wiley, Wesselman, thru 3/14.

SHAFRAZI—163 Mercer (925-8732). Baker, Corris, Ehry, Sugivra, thru 3/13.

SOHO CENTER—114 Prince (226-1995). De Blas, De Monte, Naimo, Sotolongo, thru 3/6.

SOHO 20—99 Spring (226-4167). An environment on paper by twenty women protesting violence in the city, thru 3/3.

SURROUNDINGS—460 W. Broadway (371-3629). Cornwall Bridge pottery, thru 3/20.

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ART

Other

FRANKLIN FURNACE—112 Franklin (925-4671). Russian Samizdat (self-published) Art, thru 4/17.

GIBSON—205 E. 78th (772-2332). Five Frenchmen, including Arman, Vautier, thru 3/6.

GRAFFITI: ABOVEGROUND—675 Hudson (929-8316). Graffiti on canvas and paper, thru 3/6.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Treasures of Asian Art from the Idemitsu Collection, Tokyo, thru 3/14.

PARSONS—2 W. 13th (741-7758). Mon.-Fri. 9-9, Sat. to 6. Figurative paintings by Bell, Heliker, and Resika, thru 3/6.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Photos of selected situations by four, "Critical Perspectives," multi-disciplinary rooms, special projects by Hepper, Le Va, Thomas, thru 3/14.

SPACED—165 W. 72nd (787-6350). Architectural prints and drawings for towns, gardens, buildings from ancient to modern times, thru 3/27.

Photography

LOIS CONNER—Platinum/Palladium prints, thru 3/12. Pfeifer, 825 Madison (737-2055).

FOTO—492 Broome (925-5612). Wed.-Sat. 1-6. Dee, Nahyny, Norwich, and surrealist impressions by Pettibone, thru 3/13.

ROBERT GIARD—Portraits and landscapes, 3/4-28. Samuel, 795 Broadway (477-3839).

ED GOLDFARB—Color, 3/2-31. Nikon House, 620 Fifth (586-3907).

ERICH HARTMANN/CHRISTIAN LOUIS—Trains and railways in France by both. Thru 3/31. *French Cultural Services, 972 Fifth* (570-4400). Mon.-Fri. 10-5.

EVELYN HOFER—Portraits, landscapes, interiors, wedding couples, thru 3/13. Witkin, 41 E. 57th (355-1461).

E.O. HOPPE—Industry, London society; Cockney charladies in 1921, vagrants, 3/1-31. Photo Center, NYU, 721 Broadway (598-3939).

JOHN JACOB—Family and Portland, Maine, portraits, thru 3/15. Camera Club of New York, 37 E. 60th (223-9751).

FRITZ KLEMPERER—Kenya portraits, 3/1-31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8, Fri., Sat. 3-10pm.

LES KRIMS—Idiosyncratic situations, thru 3/13. Freidus, 158 Lafayette (925-0113).

HEINRICH KÜHN—The German romantic pictorial tradition at the turn-of-the-century/The German avant-garde, 1919 to 1939 by Feininger, Moholy-Nagy, Sander. Thru 3/21. International Center of Photography, 1130 Fifth (860-1777).

WERNER MANTZ—Architecture and industrial landscapes of the 20's and 30's, thru 3/6. Prakapas, 19 E. 71st (737-6066).

SUE MORGAN/HOLLY O'GRADY—Tree guards by both. Thru 3/13. Foundations, 80 Warren (233-5376).

PRAKAPAS—19 E. 71st (737-6066). Photomontage from 1919 to 1939 by Hausmann, Magritte, Man Ray, Zwart, others, 3/9-4/17.

SY RUBIN/LARRY SIEGEL—14th street by both, thru 3/21. Midtown-Y, 344 E. 14th (674-7200). Sun.-Thurs. 12-8, Fri. 12-4.

ROBIN SCHWARTZ—"Naughty Bits," the erotic and the nude, thru 3/4. Photographics Unlimited, 43 W. 22nd (255-9678). *Mon.-Sun.* 1-7.

SEEBERGER BROTHERS—Parisians from 1905 to 1945, thru 3/12. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. to 5:30, Sat. to 1:30.

W. EUGENE SMITH—A retrospective, thru 3/6. Photograph, 724 Fifth (935-0700).

SUZANNE SZASZ—Children and other people/ "Triptych by Connor, Gibson, Harbutt, Uzzle, thru 3/13. Neikrug, 224 E. 68th (288-7741).

ARNIE ZANE—The dance, Amsterdam portraits, thru 4/11. DTW, 219 W. 19th (691-6500).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-4:45; Wed. 10-8; Sat., Sun. 10-5. Contribution $2.50; children $1.50. Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Arthur Ross Hall of Meteorites. . . Seventeenth-Century Suriname Insects. . . The Art of Animal Anatomy; thru April. . . The Museum and the Creative Artist; thru 5/16. Champions of American Sport; 3/19-6/27.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $1.50 suggested donation. Humor in Japanese Prints; thru March. . . Of Corsets; thru May. . . Gordon House: A Print Retrospective, thru 4/4. . . Brooklyn Before the Bridge; thru 5/31.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. In Small Stages: Puppets from the Collection; thru 3/7. . . City Dwellings and Country Houses: Robert Adam and His Style; thru 4/11. . . Architectural Fantasy and Reality; thru 5/9. . . Hawaii; 3/9-5/9.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian. . . Kandinsky in Munich: 1896-1914; thru 3/21. . . Dan Flavin: environmental fluorescent sculpture; thru 3/14.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries. . . The Mamluk Revival: Metalwork for Religious and Domestic Use; thru July. . . Images of Jewish Women; thru 3/14. . . June Wayne: The Dorothy Series; thru 3/14. . . Between Holy and Profane: Xerography by Dina Dar; thru 3/14. . . J. James Tissot: Biblical Paintings; thru 5/6.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. $3.50. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs. . . American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. . . André Meyer Galleries for 19th-century art. . . Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard. . . 20th-Century French Drawings from the Robert Lehman Collection; thru 3/14. . . Costume Institute: The 18th-Century Woman; thru 9/5. . . Curators' Choice: Museum Purchases under $5,000. . . 20th-Century Art: Recent Acquisitions; thru mid-March. . . The new Michael C. Rockefeller Wing: Primitive Art. . . Counterparts; thru 5/9. . . **The Cloisters,** Fort Tryon Park: Annual Cloisters Christmas display; thru 4/11. . . Radiance and Reflection: Selections from the Medieval Collection of Raymond Pitcairn; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. Free. Lewis Carroll and Alice: 1832-1982; thru 4/18. . . Eric Gill: 1882-1940; thru 4/18.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; free Tues. eve. Folk Art Treasures from the Permanent Collection; thru 5/16. . . Folk Art Masterpieces: Recent Accessions from The Howard and Jean Lipman Collection; thru 9/19.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Introductions, Greetings and Farewells: Appropriate Attire; thru 5/4. . . Tailored Images: New York Photographs by John Albok; thru 5/4. . . Dolls Magic Journey and Dolls that Traveled, thru 3/14. . . The Big Apple: multi-media history of New York from 1524-1982; thru '84.

MUSEUM OF MODERN ART, 11 W. 53rd (956-7070). Galleries reopen 3/8.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection. . . Selected Paintings and Sculpture Acquired Since 1978; thru 4/4. . . Katherine Schmidt (1898-1978): A Selective View; thru 4/4. . . Robert Smithson: Sculpture; thru 4/18. . . John Cage: Scores and Prints; thru 5/2. . . At **Federal Hall,** 26 Wall St.: Lower Manhattan from Street to Sky; thru 4/30.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 3/3 at 10 & 2: Fine Jewels. On view 3/1, 3/2. . . **East,** 219 E. 67th St. (570-4141). 3/2 at 10: Furniture, Paintings & Decorations. On view 3/1. 3/6 at noon: Christie's Collectibles I: Lead Soldiers & Military Miniatures. On view from 3/3.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. 3/3, 4, 5 at 10:15 & 2: 19th-and 20th-Century and American Decorative Prints. On view 3/1, 3/2. . . **York Ave. Galleries,** at 72nd St. (794-3000). Mon. by appt 9:30-1. Mon. 1-7 Tues.-Sat. 9:30-5. 3/3 at 9:30 & 2: Sotheby's Arcade Auctions. On view 3/1, 3/2. 3/5, 6 at 2: Oriental Rugs and Carpets. On view 3/1-4.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (580-9830). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, March 1

MUSICA SACRA, Richard Westenburg conductor; soprano Rita Shane, tenor Douglas Robinson, baritone Alan Titus. Orff's *Carmina Burana* (original version); also a cappella works by Ginastera, Mendelssohn, Schoenberg. Avery Fisher Hall at 7:30. $7-$13.

ST. LUKE'S CHAMBER ENSEMBLE, Michael Feldman director. All-Rieti program, including two world premieres. Merkin Concert Hall at 8. $6.

RAPHAEL TRIO—Piano trios by Beethoven. Carnegie Recital Hall at 8. $7.

WILLIAM DOPPMANN, pianist. Works of Rachmaninoff, Mozart, Bartók, Doppmann (world premiere), Chopin. Alice Tully Hall at 8. $9, $11.

RACHMANINOFF TRIO—Works of Beethoven, Turina, Schubert. Central Presbyterian Church, Park Ave. and 64th St., at 7:30. $5.

JANICE PAPOLOS, soprano/**ALAN DE MAUSE,** guitarist/**BETTY CORPIER,** flutist. Works of Berio, Ginastera, Falla, Ibert, Bernstein, et al. St. Paul's Chapel, Broadway and 117th St., at 12:10. Free.

DORIAN WIND QUINTET—Works of Bach, Milhaud, Ligeti, Husa, Sfoerster. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

Tuesday, March 2

NEW YORK PHILHARMONIC, Charles Dutoit conductor. Haydn's Symphony No. 97, Franck's *Le chasseur maudit,* Stravinsky's 1911 *Petrouchka.* Avery Fisher Hall at 7:30. $6-$20.

AMADEUS QUARTET—Beethoven's quartets Op. 18, No. 4; Op. 132. Alice Tully Hall at 8. $9.50

NAN NALL, soprano, with pianist Glenn Parker, and assisting artists. Works of Loeb (world premiere), Monteverdi, Wolf, Henze, Strauss, Ginastera. Merkin Concert Hall at 8. $7.50.

PAUL SCHENLY, pianist. Works of Mozart, Poulenc, Chopin, Mussorgsky. Carnegie Hall at 8. $4-$10.

RAPHAEL TRIO—See 3/1.

MICHAEL MISJA, baritone/**NYELA BASNEY MUELLER,** pianist. Songs by Haydn, Schubert, and Mahler's *Songs of a Wayfarer.* Trinity Church, Broadway and Wall St., at 12:45. Free.

PHILHARMONIA CHAMBER ORCHESTRA, John Miner conductor. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

ROBERT MANDEL, hurdy-gurdy. Traditional music. CUNY Graduate Center, 33 W. 43rd St., at 7:30. Free.

MUSIC LIVE—Original rock, soul, salsa, jazz. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

PIERROT CONSORT—Works of Wuorinen, Pleskow, Stravinsky, Sollberger, Davies. C.W. Post Center, LIU, Greenvale, L.I. (516-299-2332), at 8:15. $2.

Wednesday, March 3

ST. PAUL CHAMBER ORCHESTRA, Pinchas Zukerman conductor-violinist, violinist Itzhak Perlman. Mozart program. Carnegie Hall at 8. Sold out.

CLARION CONCERTS, Newell Jenkins director; mezzo-soprano Katherine Ciesinski. 25th-anniversary concert: "Clarion Re-calls." Works of Giordani, Bréval, Vivaldi, Steffani, Nin-Culmell (world premiere), Perry, Brunetti, Kraus. Alice Tully Hall at 8. $6, $9.

OPERA ORCHESTRA OF NEW YORK—See *Rienzi,* under "Opera," below.

EASTMAN TRIO—Brahms's Trios in c, Op. 101; in C, Op. 87; in B, Op. 8. 92nd St. Y at 8. $7.50-$10.50.

YUVAL TRIO—Works of Beethoven, Smetana, Shalit, Mendelssohn. Merkin Concert Hall at 8. $8.

LEONTYNE PRICE, soprano. Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves. (434-1900), at 8. $6-$20.

PAUL BADURA-SKODA, pianist, on the Bösendorfer. Center for Inter-American Relations, 680 Park Ave. at 68th St. (753-5200), at 8. Free.

ALLIANCE FOR AMERICAN SONG—Music for voice and percussion, by several performers. Works of Seeger, Cowell, Cage, Russell, Buchan. Carnegie Recital Hall at 8. $5.

DONNA NUGER, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

ANN CARTER-COX, soprano. Elizabethan and Appalachian songs. Christ Church, Park Ave. and 60th St., at noon. Free.

ST. THOMAS CHOIR—Music of Howells. St. Thomas Episcopal Church, Fifth Ave. at 53rd St., at 12:10. Offering.

MOLLIE SHULER, organist. Music of Bach, Brahms, Messiaen. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn, at 12:30. $2 contribution.

JULIUS GROSSMAN ORCHESTRA, with violinist Connie Heard. Works of Chopin, Holst, Mozart, Vivaldi, Wolf-Ferrari. Edenwald Community Center, 1150 E. 229th St., Bronx, at 1:30. Free.

Thursday, March 4

NEW YORK PHILHARMONIC, Charles Dutoit conductor; pianist Yefim Bronfman. Honegger's Symphony No. 3, "Liturgique"; Bartók's Piano Concerto No. 2; Roussel's *Bacchus and Ariane,* Suite 2. Avery Fisher Hall at 8. $6-$20. Note: an open rehearsal of this program, Thurs. only, at 9:45 a.m. $3.

WAVERLY CONSORT, Michael Jaffee director. Music of the Hapsburg courts in Renaissance Germany, Austria, Spain. Alice Tully Hall at 8. Sold out.

NATHANIEL ROSEN, cellist/**JEROME LOWENTHAL,** pianist. Works of Strauss, Beethoven, Rochberg, Prokofiev. Carnegie Hall at 8.

ALEXANDER SCHNEIDER, violinist/**MARYA MARTIN,** flutist/**LEE LUVISI,** pianist/**LAURENCE LESSER,** cellist. Haydn trios. Metropolitan Museum at 8. $9.

BROOKLYN PHILHARMONIA—A "Meet the Moderns" Choral Theater Festival: "Music + Words." Schola Cantorum, Hugh Ross conductor; also choruses from SUNY Binghamton (David Buttolph), Hartwick College (Thurston Dox), Ithaca College (Lawrence Doebler), and Craven Singers of Connecticut Institute (Dorothy Craven). Works of Musgrave, F.L. Moore, Henze (all premieres), and also by Avshalomov and Schoenberg. BAM at 8. $6.

TAFFANEL QUINTET—Works of Reicha, Rossini, Francaix, Ibert. Carnegie Recital Hall at 8. $4.

OMEGA ENSEMBLE—(N.Y. debut). Works of Dahl, Brahms, Messiaen. Merkin Concert Hall at 8. $6.

SUE ANN KAHN, flutist/**MARK SHUMAN,** cellist/**DAVID HOLZMAN,** pianist/**RONALD ANDERSON,** trumpeter/**LOUIS KARCHIN,** pianist. "Wolpe and His Influence." Works also by Shapey, Retzel, Pleskow, Wuorinen, Greenbaum. Discussion and reception following. NYU University Theater, 35 W. 4th St., at 8. $4.

NEW MUSIC AT COLUMBIA—Music by Barker, Chasalow, Valinsky, Primosch, Yekovich. Sulzberger Parlor, Barnard College, Broadway north of 116th St., at 8. Free.

MANNES ORCHESTRA, Sidney Harth director; violinist Yien Hung, clarinetist Todd Palmer. Mozart's Violin Concerto No. 4, Weber's Clarinet Concerto No. 2, Sibelius's Symphony No. 2. Hunter College Assembly Hall, Park Ave. at 69th St. (737-0700), at 8. Free.

MARVIS MARTIN, soprano/**KATHERINE CIESINSKI,** mezzo-soprano/**JOHN ALER,** tenor/**THOMAS GRUBB,** pianist. French opera and song. Benefit. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. $15-$50.

SARAH ROTHENBERG, pianist. Works of Mozart, Schubert, Adolphe, Brahms, Messiaen. Faculty recital. Greenwich House Music School, 46 Barrow St. near Seventh Ave. (242-4770), at 8. Free.

DAVID HIGGS, organist. Grace Church, Broadway and E. 10th St. (254-2000), at 12:30. Free.

VALERIE HOLMES, flutist/**ULRIKE BRINKSMEIER,** harpist. Works of Debussy, Gossec, Tournier, von Paradis, Krumpholtz. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

BARGEMUSIC CHAMBER PLAYERS—Beethoven's "Harp" Quartet, Brahms's Clarinet Quintet. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

ELLEN VICKERS, soprano, with pianist Jeanne Izzo. Faculty concert. Works of Mozart, Handel, Berlioz, Schubert, Barber. Brooklyn Conservatory of Music, 58 Seventh Ave. at Lincoln Pl., Park Slope (622-3300), at 7:30. $3 donation.

Friday, March 5

NATIONAL ORCHESTRA OF NEW YORK, Ronald Schweitzer conductor; pianist Christopher O'Riley. Schumann's Piano Concerto in a, Mahler's Symphony No. 1. Carnegie Hall at 8. $4-$12.

MAURIZIO POLLINI, pianist. Avery Fisher Hall at 8. Sold out.

NEW YORK PHILHARMONIC—At 2. See 3/4 for program.

JUDITH BLEGEN, soprano. "Great Music From Scandinavia"; works by Grieg, Sibelius, Nielsen, Kilpinen, et al. Alice Tully Hall at 8. $7.50, $9.

SYLVAN WIND QUINTET, with soprano Constance Beavon. Music by Shatin (N.Y. premiere), Beach, Hoover, et al. Carnegie Recital Hall at 8. $5.50.

ALEXANDER PESKANOV, pianist/**MARK PESKANOV,** violinist. Works of Beethoven, Stravinsky, Strauss. Metropolitan Museum at 8. $8.

OTTO LUENING, flutist-pianist/**MAX POLLIKOFF,** violinist/**DANIELLE WOERNER,** soprano. Works by Luening. New School, 66 W. 12th St. (741-5690), at 6. $4.

JOSE FELICIANO/WILLIE TYLER & LESTER—Beacon Theater, Broadway and 74th St. (874-1717), at 8. $8.50, $12.50.

SALSA'S PERFECT COMBINATION, with Celia Cruz, Eddie Palmieri, Cheo Feliciano, others, and Oscar D'Leon y su Orquesta and the Dance Dimension Show and Revue. Madison Square Garden at 8:30. $8-$16.

BROOKLYN PHILHARMONIA—Cooper Union, Seventh St. and Third Ave., at 8; see 3/4 for program.

ERNEST PAPAVASILION, violinist. Lincoln Center Library at 4. Free.

CAROL MCLEOD, flutist. Galleria, 115 E. 57th St., at noon. Free.

BOB WILBER, soprano-saxophonist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $3.

KRISTINE CIESINSKI, soprano/**CAROL WINCENC,** flutist/**IDA KAVAFIAN,** violinist/**LAURENCE LESSER,** cellist/**KENNETH COOPER,** pianist/**ANDRE-MICHEL SCHUB,** pianist. Works of CPE Bach, Saint-Saëns, Strauss, Rachmaninoff, Shostakovich, Chopin, Schubert. BAM at 8:30. $7.

ENID KATAHN, pianist. Lehman College Theater, Bedford Park Blvd. West, Bronx, at noon. Free.

PAUL ANKA, in concert. Westbury Music Fair, Brush Hollow Rd., Old Westbury, L.I. (516-333-0533), at 8:30. $16.50.

Saturday, March 6

MUSICA AETERNA, Frederic Waldman conductor; soprano Elly Ameling. Boyce's Symphony No. 5; Ravel's *Le Tombeau de Couperin;* Schubert's Symphony No. 4; works by Gluck, Vivaldi, Handel, Paisiello. Metropolitan Museum at 8. $10.

ORCHESTRA, Charlotte Bergen conductor. Schubert's *Rosamunde* Overture; Mozart's Adagio and Fugue for String Orchestra; Dvorak's Symphony No. 9, "New World." Carnegie Hall at 2:30. Free.

ST. LUKE'S CHAMBER ENSEMBLE—Works of Vivaldi, Roussel, Mendelssohn. St. Joseph's Church, Sixth Ave. at Washington Pl., at 8. $6.

WAVERLY CONSORT—Sold out. See 3/4.

CONNIE FRANCIS, in concert. Avery Fisher Hall at 8. $12.50, $15.

ENRICO MACIAS, in concert. Madison Square Garden at 8. $12-$20.

FESTIVAL TRIO—Works of Mozart, Bruch, Bartók, and Stravinsky's *L'Histoire du Soldat.* 92nd St. Y at 8. $6-$9.

RONALD SMITH, pianist. Works of Bach-Busoni, Chopin, Alkan. Merkin Concert Hall at 8. $6.

BETH LEVIN, pianist. Works of Mozart, Beethoven, Chopin, Schumann. Metropolitan Museum at 2:30. $4.

EMANUEL AX, pianist. Washington Irving High School, 16th St. and Irving Pl. (586-4680), at 8. $2.

KAVOUS NABATT ALI, with Reza and Mahmoud Ghorbanian. Music of the Persian Court. Alternative Museum, 17 White St. (966-4444), at 8. $6.

BARRY SALWEN, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

WALTER PONCE, pianist, on the Bösendorfer piano. Center for Inter-American Relations, 680 Park Ave. at 68th St. (753-5200), at 8. Free.

ELIZABETH HODES, vocal-theater performance. Lincoln Center Library at 2:30. Free.

KRISTINE CIESINSKI, others. See 3/5.

NEW WORLD WIND SYMPHONY—Works of Gounod, Donizetti, Strauss. Old First Reformed Church, Seventh Ave. at Carroll St., Brooklyn, at 8. $5.

BUCKY & JOHN PIZZARELLI, jazz guitarists. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $8, $10.

PAUL ANKA—At 6:30 and 10:30. See 3/5 for other details.

ANDREW BOLOTOWSKY, flutist/**BONNIE ISBEY SCHOLL,** clarinetist/**ROBERT KOGAN,** cellist. Works of Mozart, Joplin, Beethoven, Devienne, Purcell. Phyllis Lynd Concert Party (877-8233), Hotel Lexington at 48th St., Empire Room, at 8:30. $7.

Sunday, March 7

AMERICAN SYMPHONY ORCHESTRA, Michael Tilson Thomas conductor; flutist Paula Robison. Brahms's Academic Festival Overture; Kirchner's Music for Flute and Orchestra (N.Y. premiere); Griffes's Poem for Flute and Orchestra; Brahms-Schoenberg's Piano Quartet in g, Op. 25. Carnegie Hall at 3. $6-$11.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; Westminster Choir, soprano Kathleen Battle, contralto Maureen Forrester. Mahler's Symphony No. 2, "Resurrection." *This is the Philharmonic's* 10,000th concert. Avery Fisher Hall at 5. $15 -$75.

PHILHARMONIA ORCHESTRA OF YALE, Otto-Werner Mueller conductor; pianist Paul Badura-Skoda. Beethoven's *Leonore* Overture No. 3; Piano Concerto No. 4; Symphony No. 5. Alice Tully Hall at 3. $6-$10.

AMADEUS QUARTET—Beethoven's quartets Op. 18, No. 2; Op. 131; Op. 18, No. 1. Alice Tully Hall at 8. $9.50.

TO BASIE WITH LOVE—Stevie Wonder, Joe Williams, Dionne Warwick, Wayne Newton, Quincy Jones, Lena Horne, the Copasetics, and Count Basie and Orchestra. Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 8. $40-$60.

ALEXANDER SCHNEIDER, violinist/**KRISTA BENNION,** violinist/**KARLA EKHOLM,** bassoonist, other artists. Works of Rossini, Schubert. New School, 66 W. 12th St., at 2. $4.50.

MUSICA AETERNA—At 5:30. See 3/6.

FOR THE LOVE OF MUSIC—Chamber music by Bach, Martinu, Tournier, Fauré. Merkin Concert Hall at 3. $7.50.

HUGO GOLDENZWEIG, pianist. Works by Bach, Prokofiev, Liszt, Schubert. Merkin Concert Hall at 8. $6.

NEW YORK GAY COMMUNITY MARCHING BAND, Eric Culver director. Works of Holst, Bernstein, Vaughan Williams, Stravinsky, and popular marches. Symphony Space at 3. $7.50.

ZAIDEE PARKINSON, pianist/**VICTORIA GROF,** mezzo-soprano/**HENK SMIT,** tenor. "Poetry in Concert," works of Wolpe, Debussy, Shostakovich. 92nd St. Y at 8. $6.

ENRICO MACIAS—At 7. See 3/6.

TRIO DI TRIESTE/PIERO FARULLI, violist. Hunter College Assembly Hall, 69th St. east of Park Ave. (586-4680), at 2:30. $4-$6.

IAN SHAPINSKY, pianist. Works of Beethoven, Chopin, Bartok, Ravel, Paganini-Liszt. Carnegie Recital Hall at 5:45. $4, $7.

JON STEIN—Singer-songwriter, with guitar. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $3.

DUO GEMINIANI—Frick Collection, 1 E. 70th St., at 6. Phone 288-0700 for ticket availability; free.

RIVERSIDE STRING QUARTET—Works by Haydn, Bartók, Beethoven. Bloomingdale House of Music,323 W. 108th St. (663-6021), at 3. $3 donation.

DIANA DABBY, pianist. Works of Imbrie, Beethoven, Schumann. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

BROSS TOWNSEND, jazz pianist, with drummer Michael Fox, brass player Gene Taylor, vocalist Ebony Jo-Ann. East Harlem Performing Arts Auditorium, First Ave. and 101st St. (722-8223), at 2:30. $3.

CONSTANTINE CASSOLAS, tenor/**JANET STEELE,** soprano. CUNY Aaron Davis Hall, Convent Ave. and 134th St., at 3. $4.

FRANCIS HEILBUT, pianist. The Dairy, Central Park west of the Zoo, off Fifth Ave. and 65th St. (397-3156), at noon. Free.

MUSIC LIVE—See 3/2.

TOMMY MAKEM/LIAM CLANCY—"Ireland's Own in Concert." Lehman College Center, Bedford Park Blvd. West, Bronx (944-9300), at 3. $8-$12.

BARGEMUSIC CHAMBER PLAYERS—At 4. See 3/4 for program.

JULIUS GROSSMAN ORCHESTRA—Dreiser Community Center, 177 Dreiser Loop, Co-Op City, Bronx, at 2:30. See 3/3 for program.

TEDD JOSELSON, pianist. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 3. $7, $8.

KRISTINE CIESINSKI, others. At 2. See 3/5.

SARA FAUST, pianist. Brooklyn Museum, Eastern Pkwy., at 12:30. Free, with Museum admission.

PAUL ANKA—At 7:30. See 3/5 for details.

CONCERTS IN CHURCHES AND TEMPLES—New Amsterdam Singers, Clara Longstreth leader, with Bloomingdale Chamber Orchestra and soloists. Schubert program, including Mass in E flat. Broadway Presbyterian, at 114th St., at 4. $6... Michael Reed, organist. Congregation Emanu-El, Fifth Ave. at 65th St., at 2:30. Free... Cappella Nova. Mass settings and motets for Easter by Northern masters. Corpus Christi, 121st St. east of Broadway, at 3. $6... Musick's Monument, secular music for voices and viols, by Byrd. Gustavus Adolphus, 155 E. 22nd St., at 8. $5... New World Wind Symphony. Dutch Reformed, Seventh Ave. and Carroll St., Brooklyn, at 3. $5. See 3/6 for program... Aurora, a Baroque ensemble, with Alan Fast. Music of Bach. Madison Ave. Presbyterian, 921 Madison Ave., at 4. $4... Choir and soloists, conducted by Jack H. Ossewaarde. Bach's *St. John Passion.* St. Bartholomew's, Park Ave. and 50th St., at 4. $3... St. Ignatius, West End Ave. and 87th St. At 4: Christine Diwyk, pianist; cellist Bonnie Thron. Works of Franck, Villa-Lobos, Poulenc. $5. At 8: pianist Mary Marden Cobb. Works of Beethoven, Mendelssohn, Schumann. $5... St. Thomas, Fifth Ave. and 53rd St. At 4: Music of Wood and Wesley, sung by the church choir; offering. At 5:15: organist Joshua Singer; free.

Opera

New York City Opera
At the New York State Theater

THRU 5/2—Wed., 3/3, at 8: Puccini's *La Bohème,* Somogi conducting; with Myers, Nielsen, Hadley, Long, Martinovich, McFarland. 3/4 at 8: Mozart's *Le Nozze di Figaro,* Pallo conducting; with Vaness, Hynes, Pelle, Diaz, Stone, Sullivan. 3/5 at 8: Bizet's *Carmen,* Pallo conducting; with Marsee, Christos, Calleo, Embree. 3/6 at 2: Verdi's *Rigoletto,* Lewis conducting; with Rolandi, Burchinal, Price, Martinovich. 3/6 at 8: Verdi's *La Traviata,* Salesky conducting; with Soviero, Evans, Cossa. 3/7 at 1: *Carmen;* same as 3/5, except Forst for Marsee. 3/7 at 7: Montemezzi's L'Amore Dei Tre Re, Maurceri conducting; with Neblett, Trussel, Fredricks, Ramey; new production, from Washington Opera: Frank Corsaro director, scenery and costumes by Beni Montresor, lighting by Gilbert Hemsley Jr.

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 17—Mon., 3/1, at 8: Mozart's *Così fan tutte;* Levine conducting; with Lorengar, Ewing, Battle, Rendall, Carlson, Gramm. 3/2 at 8: Verdi's *Il Trovatore,* Conlon conducting; with Cruz-Romo, Dunn, Mauro, Quilico, Kavrakos. 3/3 at 8: Verdi's *La Traviata,* Rescigno conducting; with Malfitano, Ciannella, MacNeil. 3/4 at 8: *Così fan tutte;* same as 3/1, except Tate conducting. 3/5 at 8: *Il Trovatore;* same as 3/2, except Bini for Mauro. 3/6 at 2: *La Traviata;* same as 3/3 (broadcast on WQXR). 3/6 at 8: Rossini's *Il Barbiere di Siviglia,* Davis conducting; with Horne, Elvira, Blake, Dara, Berberian, Di Franco.

Other

RIENZI, by Wagner. Opera Orchestra of New York, Eve Queler conducting. With Elisabeth Payer, Julia Hamari, William Johns; Choral Guild of Atlanta, U.S. Coast Guard Academy Singing Idlers, Boys of St. Thomas Choir. Avery Fisher Hall, 3/3 at 7:30. $8,$30 (limited seating).

SIMON BOCCANEGRA, by Verdi. Bel Canto Opera, John MacCauley conducting. Robert F. Wagner School, 220 E. 76th St. (535-5231). 3/6, 13 at 7:30; 3/7, 14 at 3. $7.50.

LA CORTE DE FARAON, Spanish zarzuela. Repertorio Espanol, 138 E. 27th St. (889-2850). 3/7, 3/21, 3/28, 3/30 at 7. $7.

ANDREA CHENIER, by Giordano. Amato Opera, 319 Bowery at 2nd St. (228-8200). 3/6, 3/13, 3/20 at 7:30. 3/7, 3/14, 3/21 at 2:30. $7.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 3/7: Gilbert and Sullivan's *The Grand Duke.* 3/10-21, *H.M.S. Pinafore.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

DON PASQUALE, by Donizetti. Regina Opera, Regina Hall, Twelfth Ave. and 65th St., Brooklyn (232-3555). 3/6, 13 at 8; 3/7, 14 at 4. $4.

NAUGHTY MARIETTA, by Herbert. Manhattan Savoyards, with Queens Symphony Orchestra; David Katz conducting. Queens College Colden Center, Kissena Blvd. and LIE, Flushing (793-8080). 3/6 at 8. $11.

Dance

PETER ANASTOS/HELEN THORINGTON—Collaborative modern works by the former director of Les Ballets Trokadero de Monte Carlo and composer Thorington. Premiere of *The Big Bang.* Bessie Schönberg Theater, 219 W. 19th St. 691-6500. 3/4-6, 3/8 at 8, 3/7 at 3. $5.

CHRISTINE BRODBECK—Solo performance of her new improvisational, as yet untitled, work. White Dog Studio, 54 White St. (966-6347). 3/5, 6 at 8:30. $4.

GARY DAVIS DANCES—His own solo works—*Poem, Solitary Rite, Bourree, Dog,* and *It Takes Balls To Be a Bullfighter.* Merce Cunningham Studio, 463 West St., 11th floor (431-3651). 3/9, 10 at 9. $5.

ANDREW DEGROAT AND DANCERS, with a performance of repertory works. Emanu-El Midtown YM-YWHA, 344 E. 14th St. 673-2207. 3/6, 7 at 8. $6. Students and seniors $5.

GAIL DONNENFELD, a solo dance entitled *No Immediate Deadline Or In a Eye,* danced in four sections, in four costumes, to four instruments. 9 Murray St. East Elevator, 6th floor (964-4521). 3/6, 7, 13, 14, 20, 21, 27, 28, at 8. $4.

JULIE M. FINCH/LINN WALKER—Collaborative concert, "2 Choreographers." At Kiva, 309 Canal St. (924-1665), 3/5, 3/6 at 8:30; 3/7 at 2:30. $4.

THELMA HILL PERFORMING ARTS CENTER, presents program featuring former and current members of Alvin Ailey, Martha Graham, the Joffrey, Ma Ma Lu Parks, Broadway-show dancers, and a documentary entitled "Remembering Thelma." St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights (643-7110). 3/5, 6 at 7:30. $6; students and seniors $3.

NON-FICTION DANCES, with the Improvisational Dance Ensemble and guest artists. Featuring the premiere of two new large-group works under the direction of Richard Bull: *Family Portraits* and *Waiting Room.* Performance Loft, 46 Warren St. (732-3149). 3/5-7, 12-14, at 8. $5.

STUART PIMSLER DANCE AND THEATER—Premiere of *Glory Portraits,* a full-length work set to a tape collage of music from the London-based Penguin Cafe. Merce Cunningham Studio, 463 West St. (924-0077). 3/5 at 9, 3/6, 7 at 8:30. $5.

RIVERSIDE DANCE FESTIVAL—3/3, 5 at 8, 3/7 at 2: Mel Wong Dance Company in an evening of premiere works, *From Connecticut to New York, Migration, Telebram, Desert Ghosts...* 3/4, 6, 7 at 8, 3/6 at 2: Daniel Lewis Dance Repertory Company, with two programs of works by José Limon, Anna Sokolow, Elizabeth Keen and Ze'eva Cohen. Riverside Church, the Drive at 120th St. 864-2929. $5.50.

JIM SELF—"The Phenix City Story." A sextet with decor and costumes by Ken Tisa. 3/1 at 8. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). $5.

OTHER EVENTS

Happenings

FLOWERS, NATURE, SPRING—The signs are unmistakable, and hooray, so say we all. Here are just a few notes to brighten up March: The Horticultural Society of New York's Festival of Spring Flower Show is on, 3/6-7, noon-6, at 128 W. 58th St. House-plant societies are contributing a variety of samples—ferns, orchids, bonsai, and more, along with azaleas and springy flowers. Plants and other things to buy, too. Admission by contribution. . . Two courses, for which you should register, begin at the Society this week (757-0915): Ikebana, Sogetsu Style; six Tues. at 2 or 6:30; $72. Terrace, Rooftop, Backyard Gardening; 5 Wed. at 6:30; $40. . . Two communiqués from the Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433), tell us that late-winter and early-spring delights are simultaneously awaiting: leafless trees and shrubs (see Harry Lauder's Walking Stick) have their own wonders, and now we can also see early Chinese witch-hazel, snowdrops, pussy willows, and soon—you name it, it will be there. . . The Conservatory at the Botanical Garden in the Bronx may be rushing things, but who cares? "Dazzling Daffodils" is the nicely named show there, through 3/21, and there are also hyacinths, crocuses, tulips, and other early-spring offerings. Open Tues.-Sun. 10-4; $2.50. . . This should put you in the mood, and in the know: "Getting Your Small Garden Started" is a lecture by Philip Price, at the Queens Botanical Garden, 43-50 Main St., Flushing (886-3800), 3/2 at 7:30. Only $1.50 to learn about soil and all. . .And if you want to observe the change-of-seasons at first hand, let an expert lead the way. At Wave Hill, the Riverdale estate, garden tours have started for the spring, meandering through the landscaped gardens and flowering greenhouse. The free walks are each Sun. at 2:15 (549-2055 for directions to meeting place).

CENTRAL PARK TOUR—3/7: "The Point in the Ramble: The Process of Restoration." Meet at 2, at the Dairy, west of the Zoo at Fifth Ave. and 65th St. Free.

ADVENTURE ON A SHOESTRING, the touring group whose open events we are happy to list, is 19 years old and to celebrate Howard Goldberg, its founder-president, will host the meeting and talk about "how to enjoy yourself inexpensively and imaginatively in New York this spring." Date is 3/4 at 8, at the Willkie Memorial Building, 20 W. 40th St. $4.50 (265-2663). You'll learn about bike trails and auctions you never knew about before.

PURIM FESTIVAL—One of the happiest holidays on the Jewish calendar is the occasion for a Crown Heights, Brooklyn, celebration. Date is 3/9, and advance notice is given because you must register: 427-6000, ext. 179. Religious and more secular events include readings, gift-giving, visits to shops and galleries, and a Purim feast. It's $18 for all, and begins at 2.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

PEKES' PEAK—Tiny but lion-hearted, the Pekingese is now at the top of the heap, after its win at Westminster. The Pekingese Club of America is having its annual show 3/7, 10-5, and if you think they don't all love the attention, just go watch. At the Skyline Motor Inn, Tenth Ave., 49th-50th Sts. $2.

FOR THE ARTS-MINDED, a quick reminder: The Friends of Cast-Iron Architecture and the Victorian Society are hosting a lecture on Britain's famed Coalbrookdale Foundry—its history and the variety of decorative iron goods it manufactured. John Southgate and Jonathan Turner will talk at 6, 3/4, at Donnell Library, 20 W. 53rd St. (369-6004). Free. . . Tom Wolfe will chat about his book *From Bauhaus to Our House,* along with former Frank Lloyd Wright apprentice Edgar Tafel. New School, 66 W. 12th St. (741-5610), 3/4 at 7:45; $8. . . Planned Parenthood invites us to a preview of a sale/exhibit at Semaphore Gallery, 462 W. Broadway, 7-10 on 3/3. $20. Artists whose works we can view include Ahearn, Dickson, Grooms, Guerra, Mazurek, Warhol, many more. . . And if Kay Larson's review on page 50 of this issue piques your interest, there is a panel discussion among artists and critics of the art of Robert Smithson, whose works are now at the Whitney. 3/4 at 6:30, at the museum; $5.

CASA TILE '82—19 designers and 19 room settings, each using ceramic tile and other modern-design elements, make up the exhibit. There are living rooms, kitchens, a billiard room, an herbiary, conventional and free-form ideas alike. At 499 Park Ave. (59th St.), 3/6-7, 10-5, and free.

Sports

HOCKEY—Rangers, Madison Square Garden (564-4400), $8, $11. 3/3 at 7:35, vs. Calgary. 3/8 at 8:05, vs. Detroit. . . **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100), $12-$18. 3/2 at 8:05, vs. Calgary. 3/4 at 8:05, vs. Toronto. 3/6 at 8:05, vs. Rangers.

MASTERS OF HOCKEY—Benefit for Phil Esposito Foundation for benevolent programs and sports-medicine projects. Playing with Esposito will be Bobby Orr, Gordie Howe, Bobby Hull, Rod Gilbert, Jean Ratelle, Vic Hadfield, others. Also, celebrities like George Plimpton in a special match, with Ranger players acting as officials. Madison Square Garden (564-4400). 3/7 at 8. $4-$14.

BASKETBALL—Knicks, at Madison Square Garden (564-4400). $6-$14. 3/2 at 7:35, vs. San Diego. 3/4 at 7:35, vs. Los Angeles. 3/6 at 8:05, vs. Detroit.

SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224). $6-$16. 3/7 at 2:05, vs. Denver.

GYMNASTICS—McDonald's American Cup Championships. International invitational competition, with over 40 men and women from 13 countries. Defending Americans are Bart Conner and Julianne McNamara. Madison Square Garden (564-4400). 3/6 at noon: men's events, followed by women's events. 3/7 at noon: all-round championships. $8-14.

TRACK AND FIELD—Finals of the Colgate Women's Games. Eight events: 55-meter dash, 55-meter hurdles, 200-meters dash, 400-meter dash, 800-meter run, 1500-meter run, high jump, and shot put. Madison Square Garden, 3/1 at 4. Free (phone 310-2155).

RACING—The thoroughbreds are at Aqueduct. Daily except Tues. Post time, 1 p.m. $2.

Children

PAPER BAG PLAYERS, in "I Won't Take a Bath!" Town Hall, 123 W. 43rd St. (840-2824). Thru 3/7; Sat. at 1, Sun. at 1 and 3. $7.

THE MUSICIANS OF BREMEN, by Alfred Balkin. Children's Musical Theater, Third St. Music School Settlement, 235 E. 11th St. (777-3240). 3/6 at 3 and 8; 3/7 at 3. 75 cents; adults, $2.

PURIM PANOPLY, with ventriloquist-storyteller Stan Burns. Costumes provided, and Corey Schneider will help out in a face-painting session. Refreshments. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200). 3/7 at 2. $2.50; adults $3.50.

PUPPET AND MAGIC THEATRE, with Arnold Kolodner. 78th St. Theatre Lab, 236 W. 78th St. (595-0850). Sun. at 2. $4.

JUAN BOBO—Musical puppet show. Repertorio Espanol, 138 E. 27th St. (889-2850). Wed at 11 a.m. $3.50.

CABARET FOR KIDS—Clowns, jugglers, magicians. City Lights N.Y., 347 Amsterdam Ave. (76th-77th Sts.) (580-1368). Sun. 12-2. $4. Hot-dog, pizza menu $2-$5.

WOODY WOODPECKER'S 40TH-BIRTHDAY BASH—Cartoon festival and grab bag. FAO Schwarz, Fifth Ave. and 58th St., 2nd floor (944-6400). Mon.-Fri. at 2 and 4, thru 3/5. Free. Reservations.

MICHAEL TAUBENSLAG PRODUCTIONS—March 7: "Cinderella," at 1; "Peter Pan Meets the Wicked Wizard," at 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

THE ALICE-IN-WONDERLAND GAME, musical with audience participation. On Stage, Children!, at Hartley House Theater, 413 W. 46th St. (246-9872). Sat. at 1:30 and 3:30. $2.50, adults $3.50.

PUSS IN BOOTS—Lea Wallace Puppets. Gramercy Puppet Theater, Moravian Church, 154 Lexington Ave. at 30th St. (254-9074). Sat. at 2. $2.50.

ADVENTURES IN STAR WORLDS—Nicolo Marionettes. New York Stage Works, 15 W. 18th St. (691-9106). Sat. at 1, Sun. at 1 and 3. $3.50. Res. necessary.

CINDERELLA—Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Sat. at 2. $2.

THE THREE LITTLE PIGS, by Penny Jones & Co. Puppets. Greenwich House Music School, 46 Barrow St. (924-4589). Sun. at 1:30 and 3. $3. Reserve.

RUMPELSTILTSKIN—Nicolo Marionettes, at New York Stage Works, 15 W. 18th St. (691-9106). Sat. at 1, Sun. at 1 and 3. $3.50 (reservations a must).

SUZANNE'S FOREST FANTASY, by Alice May's Puppets. Origami Center, 31 Union Square West (255-0469). Sun. at 2. $2.

THE LITTLEST CLOWN, with the Pixie Judy Troupe. Pix's Place, at Wednesday's, 210 E. 86th St. (838-4346). Lunch, show, and "disco" dancing for the family. Every Sat., from noon. Show and dancing, $9.95. Lunch: children, $5; adults, $7.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $2.50; adults $3.50.

ANDROCLES AND THE LION—A musical by First City Co., Riverwest Theater, 155 Bank St. (243-0259). Sat., noon and 2. $3; adults $5.

LITTLE PEOPLE'S THEATER CO.—"Goldilocks," Sat. and Sun. at 1:30. "Humpty Dumpty Falls in Love," Sat. and Sun. at 3. "Flash Gordon Saves the Universe," Sat. and Sun. at 11 a.m. Courtyard Playhouse, 39 Grove St. (765-9540). $3 for 1:30 and 3 shows, $2 for 11 a.m. show. Reserve.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). 3/6 at 1:30: Variety shows with Jean Rapicano and her marionettes. $2. . . At 2:40, Please Touch demonstration; $1.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 3/6 at 11 a.m.: Jim Gold and "Children's World of Guitar." Free.

ALFRED MEETS THE PRINCESS—Children's Improv. Co., at New Media Rep. Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3; adults $3.50.

13TH STREET REPERTORY COMPANY—"The Emperor's New Clothes," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $2.50.

ME? TARZAN?—A marionette musical at Central Park's Marionette Theater, nearest CPW and W. 81st St. Reservations required (988-9093). Sat. at 10:30, 1, and 3. $1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. David Regal and his illusions are an added attraction thru March. Sat. and Sun. at 1, 2:30, 4. $4 (reservations required; all adults must be accompanied by a child).

CHILDREN'S "NIGHTCLUB" REVUES—**"Youngstars,"** a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 and 5:30. $4 minimum, $2 cover. . . **"The Early Show,"** performed by children ages 7-15. At The Fives, 555 W. 57th. St. (757-4303). Sat. at 2 for brunch, show at 3. $4 minimum, $4 cover.

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor Children's Bookshop: Sat. and Sun. at 3: Storytime. 3/7 at 1:30 "Many Smokes, Many Moons," with author-storyteller Jamake Highwater.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 1-5 Wed.-Fri. and Sun. 11-5 Sat. $1, adults $2. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects. . . Story Theater, tales and games for ages 4-8. Wed. at 2, Thurs. at 3:30. . . New exhibit: To Catch an Image, thru 5/31. Early viewing devices, old cameras, film sculptures, photographic sculptures and flip-books, films. . . Sat. workshops in Comic Book Art, at 2:30. 3/6: Contour Drawing. . . 3/7 at 1:30 and 4: four short films by Robert Breer. At 2:30: animated-film workshop for parents and children.

HUDSON PARK PUBLIC LIBRARY, 10 Seventh Ave. So. (243-6876). 3/2 at 10:30 a.m.: films. Free.

YORKVILLE PUBLIC LIBRARY, 222 E. 79th St. (744-5824). 3/4 at 4: Films for ages 3-8. Free.

PIED PIPER—Musical fantasy about mosquitoes in a modern town. Theater Workshop, 317 Merrick Rd., Lynbrook L.I. (516-599-1982). Sat. and Sun. at 1 and 3:30. $3.25.

THE WIZARD OF OZ—Musical. Playhouse on the Mall, Bergen Mall, Paramus, N.J. 3/5 at 11 a.m. and 2; 3/17 at 3. $4.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 3/5, 6, Danny Mixon Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 10. 3/2-14, Clark Terry Quartet. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 3/1, The Waitresses. 3/5, Roger McGuinn; The Dillards. No credit cards.

CHILIE'S—142 W. 44th St., 840-1766. Chili parlor with entertainment by blues singers. 3/1, Ernest McCarthy. 3/3, Joe Yossi; Jerome Olds & Tom Grose. 3/5, Cathy Reed, Multiple Choice. 3/6, Karen Ponivada; The Gizmos. AE, CB, DC, MC, V.

THE COOKERY—University Pl. at 8th St., 674-4450. Sun., singer pianist Arthur Siegel. Thru 3/20, legendary "street singer" Arthur Tracy, Mon.-Sat. at 9 & 11. MC, V.

FAT TUESDAY'S—190 Third Ave., 533-7902. 3/2-7, Guest artists nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 3/4, Alistair Anderson. 3/5, June Millington and Diedre McCalla. 3/6, Mary McCaslin and Jim Ringer. 3/7, Dave Van Ronk. Shows at 9:30 & 11. No credit cards.

THE GREAT GILDERSLEEVES—331 Bowery, 533-3940. Open seven days a week 9-4. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 3/1, Bob Cunningham and Bross Townsend. 3/2, Lorna Warden & Survival. 3/3, 4, Etta Jones & Houston Person. 3/5, 6, Maggie Swank; Jerome Olds & Tom Grose. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Joe Puma Trio featuring Alicia Sherman. Mon.-Sat., 7-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** Thru 3/6, Andre de Shields with Freida Ann Williams and Marlene Danielle. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Marty Napoleon Trio, play for dancing, alternating with pianist Bob Curtis. Sun. 4-midnight, Roger Paige Trio & Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. Erra Parker Shaw. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 3/2-6, pianist Tommy Flanagan with Rutus Reed on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 3/1,2, Dick Sudhalter & Daryl Sherman Quartet. 3/3-6, Dexter Gordon Quartet. 3/7, Cecil Taylor Expanded Unit. Quartet. AE, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. 3/1-27, Mel Tormé returns. Mon.-Thurs. at 9 & 11; Fri. & Sat. at 10 & midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 3/2-13, jazz pianist Steve Allen, two sets Tues.-Sat. beginning about 9:15. Mon., The New Orleans Funeral & Ragtime Band. AE, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 3/6, Lola Dunn with Michael Weiss and Bill Davis. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 3/1, Rockats. 3/2, Moonbeam; Lordz. 3/4, Panama Francis and His Savoy Sultans. 3/5, 6, U.K. Subs; Anti-Nowhere League. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 3/1, Ed Palermo Big Band. 3/2, 3, Shunzo Ono. 3/4, Oliver Lake & Jump-Up. 3/6, Robert Kraft & Friends. 3/7, Chuck Loeb. Music at 9:30, 11:30. MC, V.

S.N.A.F.U.—Sixth Ave. at 21st St., 691-3535. 3/9, Amaranth & Max Navarre. AE, MC, V.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 3/5, Rhys Chatham, Charles Moffett, Charnett Moffett, Kash Maslak. 3/6, Arthur Rhames.

STAR AND GARTER—105 W. 13th St., 242-3166. Sun.-Thurs. Johnny "Blue Boy" Perry. AE.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 3/1, 7, 8, Jimmy Madison. 3/2-6, Art Farmer. 3/9-13, David Schnitter. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 3/2-13, singer Lenny Welch, Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 3/2, The Uptown Horns Band Party. No credit cards

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 3/1, 8, Mel Lewis Big Band. 3/2-7, Mingus Dynasty Band. No credit cards.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 3/1, James Cotton. 3/2, 3, Bobby Bare. 3/4, Mitch Ryder. 3/5, 6, Plum Hollow and the Chance Bros. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave. bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

SUNDOWN—227 E. 56th St., 755-1725. Country & Western music plus dancing nightly, from 8-4 a.m., shows at 10. 3/2, Three Penny Opera. 3/3, 7, Blackwater. 3/4, The Pearl Studs. 3/5, The Jim Lauderdale Band; The Dixie Doughboys. No credit cards.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 3/3, Comedian/parodist Dennis Blair and singer Steve Shelto. 3/4-6, comedienne Dottie Archibald. Mon.-Sat. at 9:30 and midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Professional magicians appear Fri. & Sat. Thru 3/14, illusionist Eric DeCamps. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, Cozart and Roberts, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., Pamela Smith. Thurs., Guy Davis. Fri. & Sat. comedians Chuck Sacci and Keith Thomas. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

ELECTRIC CIRCUS—100 Fifth Ave., 989-7457. A three-level complex, featuring disco, light show, local bands, live acts, *everything!*. AE.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th St., 752-0200. Split-level supper club. Scott Russ & Honey Jackson Duo play, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs., Sat. & Sun. from 2:30; Wed. from 6, Fri. from 6:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephan Donet Trio. Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. Every Wed. from 9-2 a.m., dancing to Stan Rubin's Swing Era Big Band. AE, DC, MC, V.

Floor Shows

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "Los Chavales" nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. **Flamenco Suite:** An authentic Tablao Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

CLUB IBIS—151 E. 50th St., 753-3884. Continental restaurant with exotic decor. Thru 3/7, Della Reese. Twice nightly 9 & 11:30, except 3/1, 8, Tammy Grimes. Upstairs: **El Sultan,** with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

DARVISH—23 W. 8th St., 475-1600. Middle Eastern restaurant with two floor shows featuring singers and bellydancers, plus dancing, every night but Mon. Shows at 10:30 & 1:30. AE, CB, DC, MC, V.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 3/1-6, Linda Glick. AE, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Restaurant/cabaret. Tues.-Sun. 9 & 11. Closed Mon. AE, MC, V.

O'NEALS' TIMES SQUARE—147 W. 43rd St., 869-4200. **Broadway:** 3/3, Nancy Ringham. 3/4-6, Patrick Jude. Thurs.-Fri. at 11, Sat. 11 and 1 a.m. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 3/1, Jody Ebling. 3/2, Val Ryder. 3/4, Shellen Lubin. Fri. & Sat. *Panache.* Shows at 8:30 & 11:30. AE, MC, V.

PALSSON'S—158 W. 72nd St., 362-2590. Wed.-Sat. at 9, *"Forbidden Broadway"*, a musical comedy satire. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Goodtime Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Panama Francis and His 'Savoy Sultans' play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Aris San with Takis Theogilatos, Julie George, Christos Lambropoulos, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

WEST BANK CABARET—407 W. 42nd St., 695-6909. 3/3, 6, 7, 13, *"The Hollywood Hotel"* revue with Lee Meredith, Joe Elic, Dean Christopher, Victoria Churchill and Bert Stratford, Sat. & Sun. at 7 and 9. AE, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross, his piano, his songs, every Wed.-Sat. 9 to 1 a.m., Sun. from 5:30. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** 3/9-31, Sylvia Sims, Tues.-Sat., 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist Bob Solone, Thurs.-Fri. 5:30-10:30, Sat. 8:30-1:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Kismet Lounge:** singer pianist Karen Natter from 6 to midnight, Sun.-Thurs. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Bob Gerardi. **Sybils:** Pianist/singer Confrey Phillips, Mon.-Sat., at 9 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Bob Gerardi plays Wed. & Thurs. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave. at 59th St., 759-3000. **Edwardian Room:** Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Eddie Heywood entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, Mon.-Sat. at 10:30 & 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Restaurant:** Bob Dawson plays Mon.-Tues., 7:30-1 a.m. Jim Newman plays, Wed.-Thurs. Ed Goldman plays Fri.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. **King Cole Room:** Thru 3/13, *"Can't Help Singing... a salute to... Jerome Kern"* featuring Cris Groenendaal, Judy Kaye, Armelia McQueen and Ken Page, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** Thru 3/27, Dee Dee Kelly and The New York Express, Mon.-Thurs., 9-1 a.m., Fri. & Sat., from 10-2 a.m. AE, CB, DC, MC, V.

TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

UN PLAZA—44th St., & First Ave., 355-3400. **Ambassador Lounge:** A greenhouse with muted lights and Dick Hankinson at the piano, Mon.-Fri., 5:30-12:15 a.m. Sat. from 5:30, composer/pianist Baldwin Bergersen. Sun. 6-midnight, pianist Earl Rose. Brunch, 12-3, Dick Hankinson plays. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. **Hideaway:** Pianist/singer Rene Martel returns Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

WESTBURY—Madison Ave. & 69th St., 535-2000. **Polo Bar:** Restaurant with entertainment featuring singer/pianist Michael Roberts Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon. Bob Solone Tues. David Brunetti Wed. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

MITCHELL PLACE—at the Beekman Tower Hotel, E. 49th St., at First Ave., 355-7300. Musical entertainment, Tues.-Sat. from 5:30-2 a.m. AE, CB, DC.

NIRVANA—30 Central Park So., 752-0270. Indian restaurant with sitarist Dr. Shyam Yodh playing nightly from 6:30-10:30. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

Piano Rooms

BACKSTAGE—318 W. 45th St., 581-8447. Pianist Paul Roth, 10:15 until closing. AE, DC, MC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues. from 10, pianist-singer Charles Cochran. Wed.-Sun., 10:30-2 a.m., Jimmy Lyon plays. Sun. from 9, The Ruby Braff Trio. AE, CB, DC, MC, V.

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Bob Amaral. Open Wed.-Sat 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Continental restaurant with pianist Bryce Campbell entertaining Mon.-Thurs. 8-midnight, Fri. 8:30-12:30. Steven Pally, Sat. 7-11. Jazz singer Anne Hampton Callaway, Sat. 11-3, Sun. 9-1. AE, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** singer-pianist Johnny Earl and baritone Carlos W. Anderson perform Tues.-Thurs. 6:30-midnight, Fri.-Sat. 7-1 a.m. AE, DC.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 3/2, Rochelle Seldin; Deb Unger. 3/3, Jim & Shelly; Amy Ryder. 3/4, Bruce Hopkins. 3/5, Semina de Laurentis; Kay Cummings. No credit cards.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, and singer/pianist/composer Daryl Sherman, Tues.-Sat., 11:15 to closing. AE, DC.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. Sun. & Mon., pianist Norman Kubrin. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues.-Sat., 8:30 until late, late, late, song stylist Louis Hancock at the piano, with Bobby Arkin on bass. Sun.-Mon., from 8, Chris Denny plays. AE, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl., 473-9762. Tues. & Thurs.-Sun., pianist Lance Hayward; Jim Roberts plays Wed. AE, MC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Murray Grand, Tues.-Sat., 8:30-1 a.m. Robert Neubert Sun.-Mon., 8:30-1 a.m., Wed.-Sat. 5:30-8. AE, MC, V.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $10 and under***
(M)	**Moderate—Mostly $10-$25**
(E)	**Expensive—Mostly $25 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for a meal per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

THE COMMISSARY—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. D Mon.-Sat. 6-12:30. S Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4 **(M-E)** AE, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Br Sun. noon-3:30. Complete D Sun.-Thurs. Ent. **(M-E)** AE, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed duckling with chinese angelica in brown sauce. Res. sug. Open Sun.-Thurs. 11:30-10:30, Fri.-Sat. to 11. **(I)** No Credit Cards.

LA BANCHINA—200 Grand St., 431-5372. Casual. Italian. Spcls: veal chop Valdostana, striped bass alla livournaise, linguine alla Banchina. Res. sug. D Tues.-Thurs. 4-midnight, Fri.-Sat. to 1, Sun. 1-11. Private parties. Closed Mon. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: médaillons of pork with apples in brandy sauce, roast duck in green pepper-corn sauce, fresh fettuccine with garlic, broccoli & mushrooms. Res. sug. L Mon.-Fri. 11:30-4:30. D Sun.-Tues. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5:30-11, Sat. 5:30-midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

VISTA INTERNATIONAL—3 World Trade Center, 938-9100. **American Harvest:** Formal. American. Spcls: lobster chowder, crisp roast duckling with pink grapefruit, lime chiffon pie. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** **Greenhouse Restaurant & Wine Bar:** Casual. Regional American. Res. nec. Open daily B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. 6-10:30. **(M)** **Tall Ships Bar:** Casual. American. Spcls: pot pies & sandwiches. Open Mon.-Fri. 11:30-8:30. Cocktails Sat. 5-1 a.m., Sun. 1 p.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(E).** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Ent. 11 p.m.-4 a.m. **(M)** AE.

Greenwich Village

ASTI—13 E. 12th St., 741-9105. Arias by staff and diners. Casual. Italian. Res. sug. D only Tues.-Thurs. & Sun. 5-1 a.m., Fri.-Sat. to 1:30. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. **(M)** AE, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: veal chop, fresh fish, pasta, garden-fresh vegetables. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-11:30. Br Sun. noon-3:30. Pianist nightly. **(M)** AE, MC, V.

EL CHARRO—4 Charles St., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. **Also El Charro Espanol—58 E. 34th St.,** 689-1019. **(I-M)** AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L daily noon-3. D daily 4-9. S 9-midnight. Ent. Thurs.-Sun. **(M)** AE, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. Private parties. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: baked tilefish, veal alla Borgia, chicken Valdostana. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: shrimp with dill, rack of lamb Provençal. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri.-Sat. to 1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. D Mon.-Fri. 5-11, Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Fri. 5-8, Sat. to 10:30. Free parking. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(M)** AE, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. **(M)** AE, MC, V.

CEDARS OF LEBANON—39 E. 30th St., 725-9251. Casual. Middle-Eastern. Spcls: shish kebab, falafel. Res. sug. L daily noon-3. D daily 5-11. Complete L & D. Belly dancer Fri. & Sat. (I) AE, CB, DC, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. (I) AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. (I) AE, CB, DC, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. (M) AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L 11:45-3. D 5:15-9. S 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. (M) AE, CB, DC, MC, V.

JIMMY LA GRANGE ROOM—120 E. 39th St., in Tuscany Hotel., 686-4666. Dress opt. Italian-Continental. Spcl: chicken Kiev, breast of chicken Gismonda. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Piano nightly. Closed Sun. (M) AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: paella, cassoulet, chicken paillard, penne alla vodka. Res. nec. Open daily 11-1 a.m. (M) AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. (M) AE, CB, DC, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. (I-M) AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. (I-M) AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pana, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. (I-M) AE, DC.

TRUMPET'S—Grand Hyatt Hotel, Park Ave. at Grand Central, 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. eves. Closed Sun. (M) AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). Also **Tuesday's West**—246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). (I) AE, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. (I-M) AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. (I-M) AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. (M) AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. English-French. Spcls: mutton chop, London mixed grill, oysters with leek mousse, Cambridge burnt cream. Res. nec. B Mon.-Fri. 8-11. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. (M) AE, CB, DC, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Casual. Continental-Nouvelle. Spcls: Ballroom pillow of chicken, marinated saddle of lamb poivrade, baked brook trout and salmon ricard, sorbet. Res. sug. D daily 6-11. S daily 11-2. Ent. (M-E) AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. (I) AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (I-M) AE, CB, DC, MC, V.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostane, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: marinated fresh mussels, milk-fed veal, boneless roast duckling. Res. sug. D Mon.-Sat. 5:30-midnight. Pianist Jorge Rios nightly. Private parties. Closed Sun. (M) AE, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-3. Late menu from 10:30 p.m. (M) AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: calves liver dill, lacquered roast duckling, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. (M) AE, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3:30-11, Sat. 4-11:30, Sun. 4-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. (M) AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 4. Br Sun. 11:30-4. D Sun. 4:30-11. (I) AE, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Closed Sun. (E) AE, CB, DC, MC, V.

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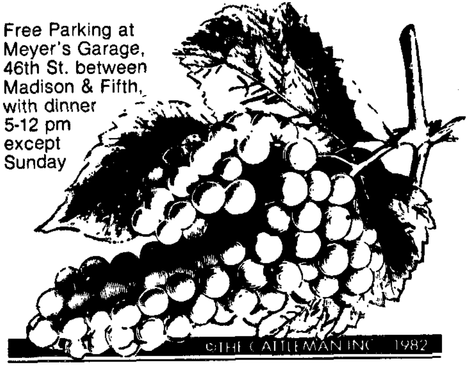

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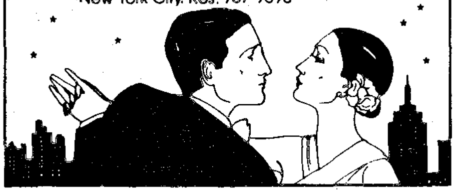

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RESTAURANT DIRECTORY

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1 a.m. Valet parking after 6. **(I-M)**
AE, CB, DC, MC, V.

DOSANKO—423 Madison Ave., bet. 48th & 49th Sts., 688-8575. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)**
No Credit Cards

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)**
AE, CB, DC, MC, V.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)**
AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(E)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. S to midnight (exc Sat.). Complete L & D. Closed Sun. **(M)**
AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E)**. **St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. Open Mon.-Sat. noon-midnight. Br. Sat. 11:30-3:30. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)**
AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Dress opt. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5 (cover dinner). Complete L. **(E)** AE, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, DC, MC, V.

LE CYGNE—53 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscaiola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. **(M)**
AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Italian-Continental. Spcls: antipasto, seafood fra diavolo, châteaubriand. Res. sug. Open Mon.-Fri. noon-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)**
AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)**
AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)**
No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. **(M)** AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M-E)**
AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)**
AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)**
AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRONTO RISTORANTE—801 Second Ave., at 43rd St., 687-4940. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Fri. 11:30-4:30. D Mon.-Fri. 5-11:30. Closed Sat.-Sun. **(M)**
AE, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)**
AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)**
AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)**
AE, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)**
AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice cream. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

ARAGAWA—36 W. 56th St., 541-5137 Jacket required. Continental-American. Spcls: steak, veal chops, charcoal broiled chicken. Res. nec. L Mon.-Sat. 11-3. D Mon.-Sat. 5-11. Closed Sun. **(E)** AE, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-1 a.m., Fri.-Sat. to 2, Sun. 2 p.m.-1:30 a.m. **(I-M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. **(M)** AE, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open Mon.-Fri. noon-2 a.m., Sat.-Sun. from 5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30, Sun. 4-11. Pre-theater D 5-9. **(M).** AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535. Dress opt. Spanish. Spcls: paella, mariscadas. Res. sug. L Mon.-Fri. noon-3. D daily 3-11. **(I-M)** AE, DC, MC, V.

FALSTAFF—870 Seventh Ave., at 56th St., in the NY Sheraton Hotel, 247-8000. Pub-style. Spcl: 20-oz steak. L Mon.-Fri. noon-2:30. D daily 5:30-11. Complete D. Pianist Mon.-Fri. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. nec. Open noon-midnight daily. **(M-E)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1 hr later. **(I-M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon - midnight. **(M)** AE, DC, MC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—144 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. noon-2 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KONA TIKI—163 W. 52nd St., 246-5656. Casual. Hawaiian-American. Spcls: shredded duck with Chinese vegetables, sirloin & king crab leg. Res. sug. Open Sun.-Thurs. 11:45-3 a.m., Fri.-Sat. to 4 a.m. Dancing from 10. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11. After-theater dining. Private parties. Closed Sun.& holidays. **(M)** AE, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: steak au poivre flambé. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free 3-hr. parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

MILDRED PIERCE—345 W. 46th St., 582-4801. Casual. American-Continental. Spcls: broiled brie with fruit, chili, fresh pasta, rack of lamb. Res. sug. L Tues.-Sat. noon-4. D daily 5-midnight. S daily to 2 a.m. Br Sun. noon-4. Pianist Thurs.-Sat. **(M)** AE, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: bratwurst roesti, boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. **Hurlingham's:** Dress opt. International cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m., Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. **(M). Sybils:** Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge:** open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **Kismet Lounge:** Cocktails daily 5-1 a.m. Ent. 6-midnight. **International Promenade:** Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. **(M)** AE, CB, DC, MC, V.

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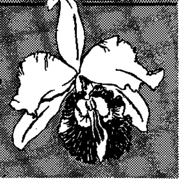

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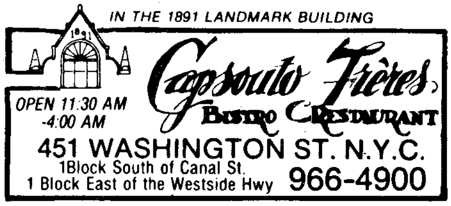
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RESTAURANT DIRECTORY

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

PROMENADE CAFE—Rockefeller Ctr., 757-5731. Casual. American-Continental. Spcls: roast prime ribs, chops, salads. L Mon.-Fri. 11:15-3. D daily 4:30-10:15. Br Sat.-Sun. 11:15-3. Private party room for 200. **(M)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5:30. Complete D. Pianist Eddie Heywood Mon.-Sat. 7-11. **(E)** AE, CB, DC, MC, V.

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. **(M-E)** AE, CB, DC, MC, V.

THE SLATE STEAK HOUSE—852 Tenth Ave., at 56th St., 581-6340. Casual. Steak & prime ribs in upstairs room. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: paglia e fieno, scaloppine Anna Elisabetta, mignonette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

DA CESARE—151 E. 60th St., 838-7995. Jacket required. Italian. Spcls: pappardelle alla messalina, carrie di vitello alla Cesare, pollo alla lucullo. Res. sug. Open Mon.-Thurs. noon-10:30, Fri.-Sat. to 11:30. Guitarist Tues.-Sat. Private parties. Closed Sun. **(M)** AE, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

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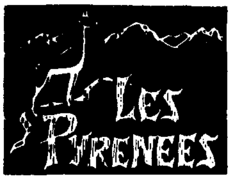

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THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

THURSDAY'S—57 W. 58th St., 371-7777. Casual. Spcls: fish, steak, burgers. Res. sug. Continuous menu from noon. Spec. champagne Br Sun. noon-4. Dancing after 10 p.m. & Br Sun. **(I)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, cappelli d'angelo all-'ortlane. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)**
AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 5-midnight, Fri. to 1, Sat. 6-1, Sun. 6-midnight. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)**
AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **Seafood Room:** Formal. Oriental Seafood. D daily 5:30-1:30. Res. sug. **Sushi & Sashimi Bar:** Open daily from 6 p.m. **Aquarium Lounge:** Ent. Tues.-Sat. **(M-E)** AE, DC.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

L'ANGOLETTO—1491 Second Ave., at 78th St., 861-4146. Casual. Northern Italian. Spcls: gnocchi tre colore, zuppa di pesce, cannelloni, scaloppine al'Angoletto. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30, Sun. 1-10. Private parties for 50. **(M)**
AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M-E)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)**
AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: seafood Savannah, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

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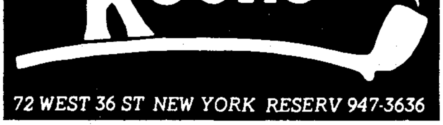
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MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: goujonette of sole, breast of chicken Virginia, steamed shrimp, feuillete of scallops. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE REGENCY—Park Ave., at 61st St., 759-4100. **Le Restaurant:** Dress opt. Continental. Spcls: red snapper en croûte, mignon of lamb Bretton. Res. sug. B daily 7-11. L daily noon-3. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

ROSEBUD—1295 Madison Ave., bet. 92nd & 93rd Sts., 410-3222. Casual. Continental. Spcls: boned roast duck, fillet of sole stuffed with scallop mousse en croute, stuffed breast of veal. Res. sug. B Tues.-Sat. 7:30-11:30. Br Sun. 11:30-3:30. L Tues.-Sat. 11:30-3. D Tues.-Sun. 5:30-10:30. Closed Mon. **(M)** AE, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

WOODS—718 Madison Ave., bet. 63rd & 64th Sts., 688-1126. Casual. Continental. Spcls: steamed vegetable plate, pasta. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl child's D. **(I-M)** AE, DC, MC, V.

BROADWAY BAY—2178 Broadway., at 77th St., 362-5234. Casual. Seafood. Spcls: lobster, pasta. Open Mon.-Sat. 11:30-1 a.m., Sun. 3-midnight. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh fish, seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. Glass enclosed café. Also 540 Second Ave., at 30th St., 684-4207. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. D Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

TICKER'S STEAK HOUSE WEST—320 Columbus Ave., at 75th St., 799-4073. Casual. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Thurs. 4-after midnight. S Fri.-Sat. 4-4. Mon.-Thurs. spcl. D menu. Jazz Fri. & Sat. **(I-M)** AE, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. **(M)** MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

AMBER LANTERN—Flushing, 150-24 Northern Blvd., 445-9500. Dress opt. Continental-American. Spcls: veal zangara, fresh fish daily. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 2 a.m. Br Sun. 11-3. Ent. & dancing. Private parties 10-200. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

SUSHI KAZU—Flushing, 41-32 Main St., 939-4004. Japanese. Tatami room. Sushi bar. Spcl: shabu shabu. D Mon.-Tues., Thurs.-Fri. 5-11, Sat. noon-11, Sun. noon-10. Complete D. Free parking. Closed Wed. **(I-M)** AE, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11 Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Mar. 3

2:06/WQXR-AM/FM—Elgar: Falstaff: Symphonic Study, Op. 68.

3:00/WNCN—Bach: French Suite #5 in G (Kipnis).

WNYC—Penderecki: Violin Cto.

4:00/WNCN—Shostakovich: Sym #9, Op. 70 (Haitink).

5:00/WNCN—Avison: Cto Grosso #7 in g, after D. Scarlatti (Marriner).

6:00/WNCN—Mozart: Divertimento in D (Zukerman).

6:30/WNYC—Kodaly: Dances of Marosszek (Dorati).

7:00/WNCN—Debussy: Premiere Rapsodie for Clarinet & Orch (Pieterson/Haitink).

7:06/WQXR-AM/FM—Stravinsky: Sinfonia-Serenata & Menuetto from Pulcinella Suite.

8:00/WNYC—Bizet: Carmen: Highlights (Horne/Bernstein); Sym in C (Munch).

8:06/WQXR-AM/FM—Metropolitan Opera Concert. Tatiana Troyanos/Placido Domingo.

9:00/WNCN—Chopin: Nocturne in c, Op. 48, #1 (Moravec).

10:00/WNCN—Brahms: Sym #4 in e, Op. 98 (Haitink).

11:00/WNCN—Haydn: Qt in G, Op. 76, #1 (Budapest String Qt).

Thu., Mar. 4

2:06/WQXR-AM/FM—Mozart: Piano Cto #25 in C. **Janacek:** Taras Bulba.

3:00/WNCN—Bach: Cto for 2 Harpsichords in C (Koopman).

WNYC—Music by Roger Sessions.

4:00/WNCN—Mozart: Sym #16 in C (Marriner).

5:00/WNCN—Boccherini: Cello Cto in B-Flat (Gendron/Casals).

6:00/WNCN—Handel: Cto Grosso in G, Op. 3, #3 (Winschermann).

6:30/WNYC—Danzi: Trio in F for Violin, Horn & Bassoon, Op. 24 (Gabora, Zukerman, Tuckwell).

7:00/WNCN—Vivaldi: The Four Seasons, Op. 8, #1-4 (A. Harnoncourt/Harnoncourt).

8:00/WNCN—Lalande: Syms for the King's Supper (Paillard).

WNYC—Corelli: Trio Sonata in A, Op. 4, #3 (Goberman, Tree, Earle, Schneider).

8:06/WQXR-AM/FM—Barber: Intermezzo (Act IV) from Vanessa. **Brahms:** Sym #4 in e.

10:00/WNCN—Poulenc: Organ, Strings & Timpani Cto in g (Biggs, Szulc/Burgin).

11:00/WNYC—Geminiani: Guitar Sonata #3 in D (Karper, Banda, Sebestyen).

Fri., Mar. 5

2:06/WQXR-AM/FM—Villa-Lobos: Bachianas Brasileiras #4. **Liszt:** Piano Cto #1 in E-Flat.

3:00/WNCN—Elgar: Qt in e, Op. 83 (Claremont Qt).

4:00/WNCN—Liszt: Ballade #2 in b (Bar-Illan).

5:00/WNCN—Beethoven: Piano Sonata #11 in B-Flat, Op. 22 (R. Serkin).

6:30/WNYC—Margarita Castro-Alberty, soprano.

7:00/WNCN—Villa-Lobos: Guitar Etude #7 in e (Bacon).

7:30/WNYC—Steffani: La Liberta Contenta (Jenkins).

8:00/WNCN—Bach: Harpsichord Cto #7 in g (Kipnis/Marriner).

8:06/WQXR-AM/FM—Stravinsky: Petrouchka

9:00/WNCN—Music from the Reigns of Edward III, Richard II, & Henry IV (Blachly). Recorded at Merkin Hall, Abraham Goodman House.

9:06/WQXR-AM/FM—Verdi: Recit. & Aria, "Quando le sere al placido" from Luisa Miller; Prelude to Act II & 2 excerpts from Un Ballo in Maschera (Muti).

11:00/WNCN—Mahler: Piano Qt in a (Elysien Qt).

Sat., Mar. 6

9:06 a.m./WQXR-AM/FM—Bach: French Suite #1 in d (Rubinstein).

10:00 a.m./WNCN—Mozart: Piano Sonata #16 in B-Flat (Gould).

WNYC—Arthur Schnabel, pianist.

10:06 a.m./WQXR-AM/FM—Haydn: Sym #66 in B-Flat.

11:00 a.m./WNCN—Bach: Brandenburg Cto #1 in F (Kraus/Simon).

12:00/WNCN—Mompou: Musica Callada: Part 3 (Mompou).

WNYC—Schoenberg: Die eiserne Brigade (1916) (Constable, Liddell, Atherton, McVay, Clarke).

1:00/WNCN—Phantasy Concert (Serkin/Bernstein).

WNYC—Schoenberg: Genesis; Survivor from Warsaw, Op. 46; Piano Cto (Thomas).

2:00/WQXR-AM/FM—Verdi: La Traviata. Live from the Metropolitan Opera.

3:00/WNCN—Gould: Fall River Legend (Gould).

WNYC—Kucharz: Renwick Street & 1976, #1.

4:00/WNCN—Carpenter: Adventures in a Perambulator (Hanson).

7:00/WNCN—Bizet: L'Arlesienne: Suite #1 (Maazel).

8:00/WNCN—Walton: Anon, in Love (Pears, Bream).

9:00/WNCN—Prokofiev: Sinfonia Concertante for Cello, Op. 125 (Starker/Entremont).

9:06/WQXR-AM/FM—Beethoven: Sym #4 in B-Flat, Op. 60; **Rimsky-Korsakov:** Scheherazade (Bergel).

11:00/WNCN—Weber: Gentle Light (Schreier, Ragossnig).

Sun., Mar. 7

10:00 a.m./WNCN—Various: Songs with Guitar (Brown, Williams).

WNYC—Mozart: Qnt in g. **Brahms:** Violin & Cello Cto in a, Op. 102.

10:06 a.m./WQXR-AM/FM—Mozart: Sym #28 in C.

11:00 a.m./WNCN—Brahms: Piano Cto #2 in B (Oppitz/Pretre).

1:00/WNCN—Stravinsky: Ballet, Jeu de cartes (Taylor, Preves/Solti).

1:06/WQXR-AM/FM—Bliss: Suite, "Checkmate."

2:06/WQXR-AM/FM—Prokofiev: Violin Cto #2 in g, Op. 63.

3:00/WNCN—Beethoven: Piano Sonata #1 in f, Op. 2, #1 (Schnabel).

4:00/WNCN—Various: Florentine Music of the Renaissance (Davenport).

5:00/WNCN—Saint-Saens: Danse Macabre, Op. 40 (Mitropoulos).

5:06/WQXR-AM/FM—Mahler: Sym #2 "The Ressurection" (New York Philharmonic). Live from Avery Fisher Hall.

6:00/WNCN—Ravel: Piece en forme de Habanera (Larrieu, Mildonian).

WNYC—Frick Collection Concert: Duo Geminiani (Ritchie, Wright).

7:00/WNCN—Bagley: National Emblem March; **Bach:** Cto for 2 Violins (Menuhin, Stern/Berstein).

8:00/WNYC—Debussy: String Qt, Op. 10.

8:06/WQXR-AM/FM—Puccini: La Fanciulla del West (Delta Opera).

11:30/WNYC—Schubert: Fantasia in C for Violin & Piano, Op. 159 (Kremer).

Mon., Mar. 8

2:06/WQXR-AM/FM—De Falla: The 3-Cornered Hat.

3:00/WNCN—Boccherini: Sym in B-Flat, Op. 35, #6 (Ephrikian).

WNYC—Schoenberg: Gurrelieder (Stokowski).

4:00/WNCN—Beethoven: Variations on an Original Theme in F, Op. 34 (Schnabel).

5:00/WNCN—Albeniz: Espana, Op. 165: Tango (Cherkassky).

6:00/WNCN—Corelli: Cto Grosso in D, Op. 6, #1 (Dart).

6:30/WNYC—C.P.E. Bach: Sym in 12 parts, #1 in D (Jones).

7:30/WNYC—Handel: Messiah (Bogard, Green, Gall, Bressler, Guinn, Weaver).

8:00/WNCN—Vieuxtemps: Violin Cto #5 in a, Op. 37 (Perlman/Barenboim).

8:06/WQXR-AM/FM—Haydn: Sym #48 in C.

9:00/WNCN—Favel: Qt in F (Weilerstein, Salaff, M.S. Katz, P. Katz). Recorded at the 92nd St. YM-YWHA.

9:06/WQXR-AM/FM—Mozart: March from La Clemenza di Tito; **Debussy:** Nocturnes; La Mer (Davis).

11:00/WNYC—C.P.E. Bach: Sonatina in d (Bolle).

Tue., Mar. 9

2:06/WQXR-AM/FM—Brahms: Piano Cto #1 in d, Op. 15. **Respighi:** Church Windows.

3:00/WNCN—Schumann: Album for the Young, Op. 68: Highlights (Frankl).

WNYC—Henze: Der Junge Lord.

4:00/WNCN—Grieg: Peer Gynt Suite #2, Op. 55 (Karajan).

5:00/WNCN—Vaughan Williams: Oboe & Strings Cto in a (Black/Barenboim).

6:00/WNCN—Ravel: La Valse (Pennario).

6:30/WNYC—Beethoven: Septet, Op. 20 (Collegium Musicum Pragensis). **Milhaud:** Suite francaise (Eastman Winds, Fennell).

7:00/WNCN—Barber: Dover Beach, Op. 3 (Fischer-Diskau, Juilliard String Qt).

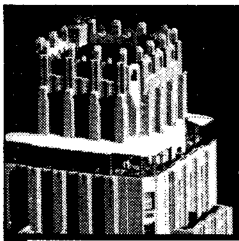
8:00/WNCN—Avison: Cto Grosso #1 in A, after D. Scarlatti (Marriner).

WNYC—D'Indy: Jour d'ete a la Montagne, Op. 61 (Dervaux).

8:06/WQXR-AM/FM—Haydn: Sym #53 in D "L'Imperiale."

11:00/WNCN—Hindemith: Qt #6 in E-Flat (Karolyi Qt).

Unless otherwise indicated, all times are p.m. and all stations are FM.



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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed-Fri/Another Life
Mon/Carrascolendas
Tue/I Dream of Jeannie
H Wed/**Movie:** The Black Hole
Thu/Goofing Around with Donald Duck
Fri/**Movie:** Bedknobs and Broomsticks
Tue/Lefty, The Dingaling Lynx
S Tue/Rock Show
Tue/Three Classic Tales in the Magic of Claymation

6:25
4 Health Field
7 Listen and Learn

6:30
2 Captain Kangaroo
5 Popeye
11 Hot Fudge
13 Wed-Fri,Tue/ Captioned News
Mon/Inside Albany
S Wed/**Movie:** The Shogun Warriors
Thu,Mon/**Movie:** Thunderbirds in Outer Space
Fri/**Movie:** The Pinchcliffe Grand Prix

6:45
21 A.M. Weather

7:00
2 Morning
4 Today
5 Great Space Coaster
7 Good Morning America
9 Jimmy Swaggart
11 Josie and the Pussycats
13 Nightly Business Report
21 Lilias, Yoga and You
H Thu,Tue/Those Fabulous Clowns

7:30
5 Woody & Bugs
9 Jim Bakker
11 MGM Cartoons
13 MacNeil/Lehrer Report
21 Wed-Fri, Tue/L.I. Newsview
Mon/NASA at Work

8:00
11 Tom and Jerry
13 Wed-Fri/N.J. Nightly News
Mon/Inside Albany
21 Sesame Street
H Wed/**Movie:**
Thu/**Movie:** The Electric Horseman
Fri/**Movie:** Lost Horizon
Mon/**Movie:** Tribute
Tue/**Movie:** I Sent a Letter to My Love
S Fri/J. Winters with Zsa Zsa Gabor
Mon/A Celebration
Tue/**Movie:** Grandizer

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Magilla Gorilla
13 Over Easy
S Wed/**Movie:** Smokey and the Bandit II
Thu/Meeting Halfway
Fri/Rock Show

9:00
2 World of People
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Flipper
13 Sesame Street
21 Instructional School Service through 3 p.m.
S Thu/**Movie:** The Tunnel of Love

9:30
2 Jokers Wild
5 My Three Sons
7 Good Morning New York
11 Gentle Ben

10:00
2 One Day at a Time
4 Regis Philbin
5 Waltons
9 Romper Room
11 Civic Programming
13 Instructional programming thru 4 p.m.
H Wed/**Movie:** The Cat and the Canary
Thu/**Movie:** When Hell Was In Session
Fri/**Movie:** Sphinx
Mon/**Movie:** Somewhere in Time
Tue/Barry Manilow
S Mon/**Movie:** The Great Diamond Robbery
Tue/**Movie:** Home From the Hill

10:30
2 Alice
4 Blockbusters
S Wed,Fri/Aerobicize
W **Movie:** Three Warriors
Thu/**Movie:** Airplane
Fri/**Movie:** Pray TV
Mon/**Movie:** Harold & Maude
Tue/**Movie:** Any Which Way You Can

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 John Davidson
11 Mike Douglas
S Wed/**Movie:** Never So Few
Thu/**Movie:** A Global Affair
Fri/**Movie:** The Four Horseman of the Apocalypse

11:30
4 Battlestars
H Wed/International Figure Skating from Peking
S Mon/Laff-a-Thon

12 NOON
2 Tattletales
4 Password Plus
5 Midday
7 Family Feud
9 News
11 Candid Camera
H Thu/**Movie:** Charlie Chan and the Curse of the Dragon Queen
Fri/Time Was. . .the '40s
Mon/**Movie:** Lost Horizon
Tue/**Movie:** The Black Hole
S Mon/**Movie:** One-Trick Pony

12:30
2 Young and the Restless
4 Doctors
7 Ryan's Hope
11 Inn Midday Edition
S Thu/Laff-a-Thon
Tue/National Big Laff-Off

1:00
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 Tic Tac Dough
11 700 Club
H Wed/**Movie:** Any Which Way You Can
Fri/**Movie:** The Black Hole
S Thu/**Movie:** Hopscotch

1:30
5 Super Pay Cards
9 Treasure Hunt
H Thu/Beautiful, Baby, Beautiful
Tue/Consumer Reports
S Wed/**Movie:** One-Trick Pony
Fri/Rock Show

2:00
4 Another World
5 Ghost and Mrs. Muir
7 One Life to Live
9 Bullseye
11 Odd Couple
H Mon/**Movie:** When Hell Was In Session
Tue/International Figure Skating from Peking
S Mon/Aerobicize
Tue/Eubie

2:15
S Mon/**Movie:** The Competition

2:30
2 Search for Tomorrow
5 Bewitched
9 Match Game
11 Magic Garden
H Thu/**Movie:** Somewhere in Time

3:00
2 Guiding Light
4 Texas
5 Get Smart
7 General Hospital
9 Bonanza
11 Krofft Superstars
21 Lilias, Yoga and You
H Wed/**Movie:** Sphinx
Fri/Sneak Preview
S Thu/Meeting Halfway
Thu/Fractured Flickers

3:30
5 Brady Bunch
11 Tom and Jerry
21 Villa Alegre
H Fri/**Movie:** The Man Who Saw Tomorrow
Tue/**Movie:** I Sent a Letter to My Love
S Wed/**Movie:** Grandizer
Thu/**Movie:** Thunderbirds in Outer Space
Fri/**Movie:** The Pinchcliffe Grand Prix
Tue/**Movie:** The Man Who Loved Bears

4:00
2 Barnaby Jones
4 Bob Newhart
5 Gilligan's Island
7 Edge of Night
9 Wed/**Movie:** There's a Girl in My Soup (1970). Peter Sellers, Goldie Hawn. Only a marginally successful comedy of a young woman and older man as roommates.
Thu/**TV Movie:** The Romantic Englishwoman (1978). Michael Caine, Glenda Jackson. Joseph Losey's stylish and original drama about adultery and art.
Fri/**TV Movie:** One Is a Lonely Number (1972). Trish Van Devere, Monte Markham. Well-intentioned story of a married woman, deserted and divorced, and her soapy entanglements.
Mon/**Movie:** Cleopatra (1963). Elizabeth Taylor, Richard Burton. Part I. The infamous epic of ancient Egypt. A historic financial flop with off-the-screen romance between Taylor and Burton.
Tue/**Movie:** Cleopatra (1963). Elizabeth Taylor, Richard Burton. Part II. See Mar. 8, 4 p.m.
11 Scooby Doo
13 Sesame Street
21 Wed, Thu, Mon, Tue/ Over Easy
Fri/Women's Digest
H Mon/Time Was. . .the '40s

4:30
4 Mary Tyler Moore
5 What's Happening
7 People's Court
11 Good Times
21 Electric Company
H Thu/Video Jukebox
S Mon/**Movie:** Thunderbirds in Outer Space
Tue/**Movie:** Grandizer

5:00
2 4 7 News
5 Bionic Woman
13 Mister Rogers' Neighborhood
21 Sesame Street
31 Wed/Profiles in American Art
Thu/All Things Considered
Fri/Life on Earth
Mon/Pavarotti at Juilliard
Tue/The New Americans
H Wed,Thu/Hans Brinker Or The Silver Skates
Fri/What on Earth?
Mon/**Movie:** Olly Olly Oxen Free
S Fri/J. Winters with Zsa Zsa Gabor

5:30
11 Little House on the Prairie
13 Electric Company
31 Wed/Tom Cottle
Mon/Were You There
Tue/Checking It Out
H Fri/**Movie:** Bedknobs and Broomsticks
Tue/Those Fabulous Clowns
S Fri/Fractured Flickers

Evening, Mar. 3-5 and 8-9

Wed., Mar. 3

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 3-2-1 Contact
31 Brooklyn College Presents
H **Movie:** The Black Hole
S **Movie:** Gemini

6:30
11 Barney Miller
13 N.J. Nightly News
21 Motorweek
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 The New Voice

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 L.I. Newsview
31 Up and Coming

8:00
2 **Special:** Ringling Bros. and Barnum & Bailey Circus
4 Real People
5 PM Magazine
7 Greatest American Hero
11 **Movie:** Man on a Swing (1974). Cliff Robertson, Joel Grey. A clairvoyant helps a cop solve a case, but something's amiss. Badly resolved.
13 In Concert at the Met
21 Teach Life
31 Non-Fiction Television
H **Movie:** The Cat and the Canary
S Bizarre
W **Movie:** Pray TV

8:30
2 The Two of Us
5 Carol Burnett
9 Nine on N.J.
S National Big Laff-Off

9:00
2 **TV Movie:** Desperate Lives. Diana Scarwid, Doug McKeon,

William Windom, Helen Hunt.
4 Facts of Life
5 Merv Griffin
7 Fall Guy
9 Music City News Top Country Hits of the Year
21 Alfred Hitchcock
31 Humanities Through the Arts
U **Movie:** There's No Sex Like Snow Sex
S Jonathan Winters

9:30
4 Love, Sidney
21 James Cagney: That Incredible Yankee Doodle Dandy
31 American Story
H Sneak Preview

9:45
W **Movie:** Road Games

10:00
4 Quincy
5 11 News
7 Dynasty
21 Austin City Limits
31 Japan: Living/Changing Tradition
H Simon and Garfunkle: The Concert in the Park
S **Movie:** Smokey and the Bandit II

10:30
9 Music World
11 News
31 Understanding Human Behavior

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 **Movie:** Appointment for Love (1941). Charles Boyer, Margaret Sullavan.
31 Humanities Through the Arts
U **Movie:** There's No Sex Like Snow Sex

11:30
2 **Movie:** The Drowning Pool (1975). Paul Newman, Joanne Woodward.
4 Tonight
5 Kojak
7 Nightline
9 Maude
11 Saturday Night
13 Masterpiece Theatre: I Remember Nelson
31 American Story
H **Movie:** Thief
W **Movie:** The Lovers

11:45
S **Movie:** One-Trick Pony

12 **MIDNIGHT**
7 Love Boat
9 **Movie:** All the Brothers Were Valiant (1953). Robert Taylor, Stewart Granger. Bloated adventure-romance about whaling in New England.
21 PBS Latenight
31 Japan: Living/Changing Tradition

12:30
4 Late Night with David Letterman
5 Hogan's Heroes
11 Star Trek
31 Understanding Human Behavior

1:00
5 Rat Patrol

1:10
7 **Movie:** Mozambique (1965). Steve Cochran, Hildegard Kneff. An unemployed pilot is blackmailed into accepting a job in Mozambique.

1:30
4 Here's Lucy
5 Love American Style
11 News
S **Movie:** Gemini

1:35
H **Movie:** Any Which Way You Can

1:50
2 **TV Movie:** Die, Darling, Die (1973). James Stewart, Murray Hamilton. A woman is charged with murder in the alleged mercy killing of her paralytic husband.

2:00
4 Mary Tyler Moore
5 **Movie:** June Bride (1948). Bette Davis, Robert Montgomery. Hokey love story with Davis as a magazine editor who falls for one of her reporters.
9 Joe Franklin
11 **Movie:** The Farmer's Daughter (1947). Loretta Young, Joseph Cotten. Nice comedy about a woman running for Congress.

2:30
4 Millionaire

3:00
9 **Movie:** Captain Carey, U.S.A. (1950). Alan Ladd, Wanda Hendrix. Justice does some catching up as Ladd, an ex-soldier, revenges a WW2 betrayal. Engaging.

3:10
7 News

3:19
2 Leave It to the Women

3:30
S Aerobicize

3:35
H Sneak Preview

3:49
2 **Movie:** The Naked Hills (1956). David Wayne, Keenan Wynn.

4:00
11 Hazel
S National Big Laff-Off

4:05
H **Movie:** All Screwed Up

4:30
9 Let's Make a Deal
11 Abbott and Costello

5:00
11 Biography

5:30
9 Morning Stretch
11 Black Conversations
S Bizarre

Thu., Mar. 4

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-0
11 Laverne & Shirley
13 Dick Cavett
21 3-2-1 Contact
31 N.Y.U. Broadcast Lab
H Goofing Around With Donald Duck
S **Movie:** Popeye

6:30
11 Barney Miller
13 N.J. Nightly News
21 Sport Fishing
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy. Guest, Jazz pianist Billy Taylor.
31 Righteous Apples
H Those Fabulous Clowns

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Where Were You?
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 To be announced

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Police Squad
9 **Hockey:** Rangers vs. Phila. Flyers
11 **Movie:** Compulsion (1959). Orson Welles, E.G. Marshall. Dramatization of the Leopold and Loeb murders and the famous trial which followed. A tense psychological thriller and trial drama.
13 New York & Co.
21 Satchmo! An affectionate retrospective of America's beloved "king of Jazz," Louis Armstrong.
31 Black Stream
H **Movie:** The Electric Horseman
S **Movie:** Hopscotch
W The Little Mermaid

8:30
5 Carol Burnett
7 Bosom Buddies
13 **Movie:** Julia (1977). Jane Fonda, Vanessa Redgrave. Award-winning film based on Hellman's short story.
31 Rainbow Black
W **Movie:** Airplane

9:00
2 Knots Landing
4 Diff'rent Strokes
5 Merv Show
7 Barney Miller
31 It's Everybody's Business
U **Movie:** Super Power

9:30
4 Gimme a Break
7 Taxi
21 Women's Digest
31 Contemporary Health Issues

10:00
2 Nurse
4 Hill Street Blues
5 11 News
7 20/20 Barbara Walters Special
21 That's a Plenty: The Beverly Hills Unlisted Jazz Band
31 American Government Survey
H **Movie:** Tribute
S Bizarre
W **Movie:** From the Life of the Marionettes

10:30
9 Meet the Mayors
11 News
31 It's Everybody's Business
S Laff-a-Thon

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Sneak Previews
31 Contemporary Health Issues
S **Movie:** Phobia
U **Movie:** Super Power

11:30
2 Quincy
4 Tonight
5 Kojak
7 Nightline
9 Racing from Yonkers
11 Saturday Night
21 **Movie:** Oh, You Beautiful Doll (1949). June Haver, Mark Stevens.
31 American Government Survey

12 **MIDNIGHT**
7 Vegas
9 **Movie:** Warpath (1951). Edmond O'Brien, Dean Jagger. O'Brien avenges the murder of his ladylove in the Old West.
21 PBS Latenight
H Up to Now
W **Movie:** Sinful Bed

12:05
13 American Playhouse: Carl Sandburg - Echoes and Silences

12:30
2 McMillan & Wife
4 Late Night with David Letterman
5 Hogan's Heroes
11 Star Trek
S **Movie:** Popeye

1:00
5 Rat Patrol
H **Movie:** Altered States

1:10
7 **Movie:** Day of the Evil Gun (1968). Glenn Ford, Arthur Kennedy. A gunfighter's family is kidnapped by Apaches.

1:15
S **Movie:** Melvin and Howard

1:30
4 Here's Lucy
5 Love America Style
11 News

1:50
2 **Movie:** Shadow in the Street (1975). Tony LoBianco, Sheree North, Dana Andrews. An ex-con becomes a parole agent.

2:00
4 Mary Tyler Moore
5 **Movie:** Dodge City (1939). Errol Flynn, Olivia de Havilland. Old-fashioned Hollywood Western about the taming of a frontier city.
9 Joe Franklin
11 **Movie:** High Seas Hijack. Peter Graves. Third World terrorists hijack an oil tanker.

2:30
4 Millionaire
S Bizarre

2:45
H **Movie:** Alice, Sweet Alice

3:00
7 News
9 **Movie:** The Baby (1972). Anjanette Comer, Ruth Roman. Super-social worker comes to the rescue of a retarded man.

3:19
2 Leave It to the Women

3:30
S **Movie:** Hopscotch

3:49
2 **Movie:** Smile When You Say "I Do" (1973). Allen Funt. A compilation of "Candid Camera" type interviews depicting the contemporary American view of marriage.

4:00
11 Hazel

4:30
9 Let's Make a Deal
11 Abbott and Costello

4:35
H Up to Now

5:00
11 Biography

5:15
S Laff-a-Thon

5:30
9 Morning Stretch
11 Open Mind

Fri., Mar. 5

6:00
2 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 3-2-1 Contact
31 Brooklyn Magazine
S **Movie:** The Tender Trap

6:30
11 Barney Miller
13 N.J. Nightly News
21 Old Houseworks
31 City Comment

6:45
31 News from City Hall

7:00
2 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 From Jumpstreet
U **Movie:** Fantastic Planet

7:30
2 In Search of. . . The Human Aura
4 Family Feud
5 All in the Family
7 That's Hollywood
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 South by Northwest
H Sneak Preview

8:00
2 Dukes of Hazzard
4 NBC Magazine
5 PM Magazine
7 Benson
9 New York Report
11 **Movie:** Search for the Gods (1975). Kurt Russell, Stephen McHattie. Poorly made archaeological thriller.
13 Washington Week in Review
21 A Prospect of Whales
31 Beginning of Bebop
H **Movie:** The Postman Always Rings Twice
S The World's Greatest Athlete
W **Movie:** Any Which Way You Can

8:30
5 Carol Burnett
7 Open All Night
9 **Basketball:** N.J. Nets vs. Chicago Bulls
13 Wall $treet Week
31 Night in Tunisia

9:00
2 Dallas
4 **Movie:** Gray Lady Down (1978). Charlton Heston, David Carradine.
5 Merv Show
7 Best of the West
13 Creativity with Bill Moyers
21 **Movie:** Springtime in the Rockies (1942). John Payne, Betty Grable, Cesar Romero.
31 In Concert at the Met
U **Movie:** American Pop

9:30
7 Making a Living

9:35
13 Inside Story

10:00
2 **Special:** Lynda Carter: Street Life. With guests George Benson, Tony Orlando.
5 11 News
7 Strike Force
H The Best of On Location
W Hammer House

10:15
13 Piaf: I Regret Nothing

10:30
11 News
S What's Up America!

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
21 **Movie:** It Started With Eve (1941). Charles Laughton, Robert Cummings, Deanna Durbin.
U **Movie:** Allegro Non Troppo
W Pointer Sisters Live

11:30
2 **TV Movie:**
4 Tonight
5 Kojak
7 Nightline
9 Maude
11 Saturday Night
H **Movie:** Bustin' Loose
S Bizarre

11:55
13 Dick Cavett

12 **MIDNIGHT**
7 Fridays
9 **Movie:** Speed Merchants (1974). Mario Andretti. Racing documentary.
S Rock Show
W **Movie:** Bilitis

12:30
4 SCTV Network
5 America's Top Ten
11 Star Trek
13 **Movie:** Blithe Spirit (1945). Rex Harrison,

SOLUTIONS TO LAST WEEK'S PUZZLES

S	O	L	I	D	S	T	A	T	E	■	I	C	E	D
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TELEVISION

Constance Cummings, Kay Hammond, Margaret Rutherford. Noel Coward's sophisticated comedy about a man bedeviled by the ghost of his first wife.

1:00
Ⓢ Sha Na Na
Ⓤ **Movie:** Fantastic Animation Festival

1:05
Ⓗ **Movie:** Raging Bull

1:30
⑤ Love American Style
⑦ **Movie:** The Power (1968). George Hamilton, Suzanne Pleshette. Scientists at a space lab are menaced by a super power.
⑪ News

1:45
Ⓢ **Movie:** Savage Weekend
Ⓦ **Movie:** Fear No Evil

1:50
② **TV Movie:** Man on the Outside (1974). Lorne Green, Lorraine Gary, James Olson.

2:00
④ Mary Tyler Moore
⑤ **Movie:** Across the Bridge (1958). Rod Steiger, David Knight. A man on the run with lots of money. Suspenseful.
⑨ Joe Franklin
⑪ Solid Gold

2:30
④ The Story of Larry Maxwell

3:00
⑨ **Movie:** Missile to the Moon (1959). Michael Whalen, Richard Travis. Cheap sci-fi.
⑪ Twilight Zone

3:15
Ⓗ Sneak Preview
Ⓢ What's Up America!

3:30
⑦ News
⑪ I Dream of Jeannie

3:45
Ⓗ **Movie:** The Postman Always Rings Twice

3:53
② Leave It to the Women

4:00
⑪ Hazel

4:15
Ⓢ Bizarre

4:23
② **Movie:** She Waits (1971). Patty Duke, Dorothy McGuire, David McCallum.

4:30
⑨ Let's Make a Deal
⑪ Abbott and Costello

4:45
Ⓢ J. Winters With Zsa Zsa Gabor

5:00
⑪ Best of Groucho

5:15
Ⓢ **Movie:** Savage Weekend

5:30
⑤ Underdog
⑨ **Movie:** Unknown Island (1948). Barton MacLaine, Virginia Grey. Scientists search for bad special effects.

⑪ Biography

Mon., Mar. 8

6:00
② ④ News
⑤ Charlie's Angels
⑨ Hawaii Five-O
⑪ Laverne & Shirley
⑬ Dick Cavett
㉑ 3-2-1 Contact
㉛ All About TV
Ⓢ Rock Show

6:30
⑪ Barney Miller
⑬ N.J. News
㉑ Woodwright's Shop
㉛ City Comment
Ⓗ Simon and Garfunkle: The Concert in the Park

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ You Asked for It
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ Rebop

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ When Havoc Struck
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer Report
㉑ L.I. Newsview
㉛ To be announced

8:00
② Mr. Merlin
④ Little House on the Prairie
⑤ PM Magazine
⑦ **Special:** Night of 100 Stars
⑨ **Special:** St. Jude's Telethon: "Let the Children Live." Hosted by Michael Landon and Diana Canova.
⑪ The Immigrants. Part I.
⑬ Great Performances: Brideshead Revisited
㉑ Lights! Camera! "Annie!": The Making of a Major Hollywood Musical
Ⓗ **Movie:** Somewhere in Time
Ⓢ Barry Manilow
Ⓦ **Movie:** The Harder They Come

8:30
⑤ Carol Burnett
㉛ Afro-American Perspectives

9:00
② M*A*S*H
④ **Movie:** To be announced
⑤ Merv Show
㉑ Teach Life
㉛ Humanities Through the Arts
Ⓤ **Movie:** Cheaper to Keep Her

9:05
⑬ The Neuron Suite

9:30
② House Calls
㉛ American Story

10:00
② Lou Grant
⑤ ⑪ News
㉑ Paul Simon. Composer, entertainer and poet Paul Simon performs his hits in concert.
㉛ Japan: Living/Changing Tradition
Ⓗ **Movie:** Thief
Ⓢ **Movie:** The Competition
Ⓦ **Movie:** Morgan

10:15
⑬ Buscaglia: Warmly Leo

10:30
⑪ News
㉛ Understanding Human Behavior

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑪ Honeymooners
㉛ Humanities Through the Arts
Ⓤ **Movie:** Eyes of a Stranger

11:20
⑬ Dick Cavett

11:30
② Quincy
④ Tonight
⑤ Starsky & Hutch
⑦ Nightline
⑪ Saturday Night
㉑ **Movie:** The Americanization of Emily (1964). James Garner, Julie Andrews.
㉛ American Story
Ⓦ **Movie:** Tunnelvision

11:55
⑬ Piaf: I Regret Nothing

12 MIDNIGHT
⑦ **Movie:** The Possession of Joel Delaney (1971). Shirley MacLaine, Perry King.
㉛ Japan: Living/Changing Tradition

12:05
Ⓗ **Movie:** Altered States

12:15
Ⓢ **Movie:** One-Trick Pony

12:30
② Columbo
④ Late Night with David Letterman
⑤ Hogan's Heroes
⑪ Star Trek

1:00
⑤ Rat Patrol
⑨ Outer Limits

1:10
⑦ **Movie:** White Feather (1955). Robert Wagner, Debra Paget.

1:30
④ Here's Lucy
⑤ Love American Style
⑪ News

1:50
Ⓗ **Movie:** The Stunt Man

2:00
④ Mary Tyler Moore
⑤ Best of Midday
⑨ Joe Franklin
⑪ **Movie:** Minnesota Clay (1965). Cameron Mitchell, Georges Reviere. Gunfighter escapes prison and returns to Mexico.
Ⓢ A Celebration

2:18
② **Movie:** The World of Suzie Wong (1961). William Holden, Nancy Kwan. An American artist in Hong Kong falls in love with a beautiful Chinese girl.

2:30
④ Millionaire
⑪ News

3:00
⑨ **Movie:** Thunder in the Sun (1959). Susan Hayward, Jeff Chandler. Pioneer romance with everyone after Hayward en route to California.

3:10
⑦ News

3:20
⑤ Off the Set

3:30
Ⓢ Barry Manilow

4:00
⑪ Hazel
Ⓗ Time Was. . .the '40s

4:30
⑨ Let's Make a Deal
⑪ Abbott and Costello

4:49
② Leave It to the Women

5:00
⑪ Biography

5:30
⑪ Focus: N.J.
Ⓢ Laff-a-Thon

Tue., Mar. 9

6:00
② ④ News
⑤ Charlie's Angels
⑨ Hawaii Five-O
⑪ Laverne and Shirley
⑬ Dick Cavett
㉑ 3-2-1 Contact
㉛ Women: NY Edition

6:30
⑪ Barney Miller
⑬ N.J. News
㉑ Victory Garden
㉛ City Comment
Ⓗ Lefty, the Dingaling Lynx
Ⓢ Eubie

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ You Asked For It
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ Watch Your Mouth

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Omni
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer Report
㉑ L.I. Newsview
㉛ An African Allegory
Ⓗ Sports Illustrated: The First 25 Years

8:00
② Simon & Simon
④ Father Murphy
⑤ PM Magazine
⑦ Happy Days
⑨ Billie Graham Special
⑪ The Immigrants. Part II.
⑬ Life on Earth
㉑ National Geographic Special: The Sharks
㉛ Camera Three
Ⓢ **Movie:** Bustin' Loose
Ⓦ **Movie:** From the Life of the Marionettes

8:30
⑤ Carol Burnett

7 Laverne & Shirley
31 Tony Brown's Journal
H **Movie:** Dressed to Kill

9:00
2 **TV Movie:** Between Two Brothers (1981). Michael Brandon, Pat Harrington.
4 Bret Maverick
5 Merv Show
7 Three's Company
9 **Hockey:** Islanders vs. St. Louis Blues
21 **Movie:** Auntie Mame (1958). Rosalind Russell, Peggy Cass, Forrest Tucker.
31 It's Everybody's Business
U **Movie:** Worlds Apart

9:05
13 **Movie:** Becket (1964). Peter O'Toole, Richard Burton. Superbly acted film based on the play by Jean Anouilh about the stormy friendship between Henry II and the Archbishop of Canterbury.

9:30
7 Too Close for Comfort
31 Contemporary Health Issues

10:00
4 Flamingo Road
5 11 News
7 Hart to Hart
31 American Government Survey
S **Movie:** Humanoids From the Deep
W **Movie:** Any Which Way You Can

10:15
H **Movie:** The Postman Always Rings Twice

10:30
11 News
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
11 Honeymooners
31 Contemporary Health Issues
U **Movie:** Kirlian Witness

11:30
2 Alice
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Maude
11 Saturday Night
31 American Government Survey
S What's Up America!

12 **MIDNIGHT**
7 Fantasy Island
9 Racing from Yonkers
21 **Movie:** Thin Ice (1937). Sonja Henie, Tyrone Power.
W **Movie:** Squeeze Play

12:15
H The Best of On Location

12:20
13 Dick Cavett

12:30
2 McCloud
4 Late Night with David Letterman
5 Hogan's Heroes
9 **Movie:** The Violent Stranger (1958). Zachary Scott, Faith Domergue. An innocent man is on death row; his wife is chased by the real murderer.
11 Star Trek
S National Big Laff-Off

1:00
5 Rat Patrol

1:10
7 **Movie:** Things in Their Season (1974). Patricia Neal, Ed Flanders.

1:30
4 Here's Lucy
5 Love American Style
11 News

1:45
H **Movie:** Alice, Sweet Alice

2:00
4 Mary Tyler Moore
5 **Movie:** Scorpio (1973). Burt Lancaster, Alain Delon. Well-made, uncompromising espionage thriller with stylish action.
9 Joe Franklin
11 **Movie:** Major Barbara (1941). Wendy Hiller, Rex Harrison. Nice adaptation of George Bernard Shaw's cynical, witty and incisive comedy.
S **Movie:** Savage Weekend

2:23
2 **Movie:** Indict and Convict (1974). Ed Flanders, William Shatner, Eli Wallach.

2:30
4 Millionaire

2:40
7 News

3:00
9 **Movie:** Allegheny *Uprising* (1939). John Wayne, Claire Trevor. Pre-revolutionary colonists fight the British on the Pennsylvania frontier. Interesting.

3:30
S **Movie:** Humanoids From the Deep

3:35
H Barry Manilow

4:00
11 Hazel

4:26
2 Leave It to the Women

4:30
9 Let's Make a Deal
11 Abbott and Costello

5:00
11 Best of Groucho
S What's Up America!

5:25
H Beautiful, Baby, Beautiful

5:30
11 Biography

Weekend, Mar.6-7

Sat., Mar. 6

6:00
5 Patterns for Living
11 Barbapapa
H **Movie:** Simon

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Journey to the Center of the Earth
7 News
11 Tom and Jerry

7:00
2 Patchwork Family
4 A Better Way
5 Insight
7 Davey and Goliath
9 News
11 Josie and the Pussycats
13 Sesame Street
S The Man Who Loved Bears

7:30
4 Rainbow Patch
5 Car Care Central
7 Wildlife Adventure
9 Make Peace With Nature
11 MGM Cartoons

8:00
2 Popeye and Olive
4 Flintstones
5 **Movie:** The Climax (1944). Susanna Foster, Boris Karloff. Karloff is an opera lover who likes to kill singers.
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas
H **Movie:** Somewhere in Time
S **Movie:** Touched by Love

8:30
2 Tarzan/Lone Ranger
4 Smurfs
7 Thundarr/Goldie Gold
9 Newark and Reality
11 Magilla Gorilla
31 Villa Alegre

9:00
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
21 America: The Second Century
31 Oye Willie

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
5 **Movie:** Sherlock Holmes Faces Death (1943). Basil Rathbone, Nigel Bruce. Holmes chases after a cryptic mystery.
7 Fonz
9 Music World
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
21 It's Everybody's Business
31 Sonrisas
H **Movie:** When Hell Was In Session
S **Movie:** Escape from Alcatraz

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
9 **Movie:** They Went That-a-Way and That-a-Way (1978). Tim Conway, Chuck McCann. Comedy of kooky, incompetent policemen.
11 Hee Haw
13 21 31 Humanities Through the Arts

11:30
2 Blackstar
7 Heathcliff & Marmaduke

12 **NOON**
2 Trollkins
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
11 **Tennis:** World Championship
13 Open Mind
21 Motor Week
31 American Story
H **Movie:** Oh, God!

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
13 Presente
21 Woodwright's Shop
S The Man Who Loved Bears

1:00
2 Fat Albert
4 The Corsican Brothers
5 Sha Na Na
9 **Movie:** Stiletto (1969). Alex Cord, Patrick O'Neal. If you can, try and take this playboy Mafia hit man's case sympathetically.
13 Checking It Out
21 Lehigh Wrestling
31 Japan: Living/Changing Tradition
W **Movie:** Trouble in Texas

1:30
2 30 Minutes
5 Brady Bunch
7 News Conference

1:35
13 National Geographic Special

2:00
2 Children's Mystery Theatre: The Haunting of Harrington House
5 Big Valley
7 Sports Afield
11 Blondie
31 Understanding Human Behavior
H **Movie:** Simon
S **Movie:** Never So Few

2:30
7 Sugar Ray Leonard's Golden Gloves

2:45
13 American Playhouse: Carl Sandburg - Echoes and Silences

3:00
2 Public Hearing
4 **College Basketball**
5 **Movie:** Frankenstein Must Be Destroyed (1970). Peter Cushing, Simon Ward. Modern variation on the classic story isn't quite worth it.
9 **Movie:** One Spy Too Many (1966). Robert Vaughan, David McCallum. The men from U.N.C.L.E. do their thing.
21 Sports America
31 It's Everybody's Business

3:30
2 **Basketball**
7 Professional Bowlers Tour
11 Rhoda

4:00
11 Sanford and Son
21 Magic of Oil Painting
31 Contemporary Health Issues
H **Movie:** I Sent a Letter to My Love

4:30
2 Sports Saturday
11 Good Times
21 Antiques XI
S **Movie:** Touched by Love

5:00
4 **Golf:** Bay Hill Classic
5 Mission Impossible
7 Wide World of Sports
9 Outer Limits
11 White Shadow
13 America's Black Forum
21 This Old House
31 American Government Survey

5:30
13 New York & Co.
21 Quilting

6:00
2 Channel 2 the People
4 News
5 Starsky & Hutch
9 Racing from Aqueduct
11 Star Trek
13 New Jersey Show
21 Sneak Previews
31 European Television
H **Movie:** Somewhere in Time
W **Movie:** Three Warriors

6:05
S **Movie:** Escape From Alcatraz

6:30
2 4 7 News
9 Wild Kingdom
21 Why In the World
31 Lawmakers

7:00
2 News
4 Prime of Your Life
5 6 Million $ Man
7 New York People
9 Chronicle
11 Dance Fever
13 Inside Albany
21 And Then I Wrote. . .With Special Guest Sammy Cahn
31 Righteous Apples

7:30
2 Two on the Town
4 Look at Us
7 Storm Field's Your Body, Your Health
9 Agronsky and Co.
11 Solid Gold
13 Lawmakers
31 Up and Coming

8:00
2 Walt Disney
4 One of the Boys
5 **Movie:** Two Years Before the Mast (1946). Alan Ladd, Brian Donlevy. Badly told story of cruelty at sea.
7 King's Crossing
9 **Basketball:** Nets vs. Atlanta Hawks
11 Tales of the Unexpected
13 **Movie:** Auntie Mame (1958). Rosalind Russell, Forrest Tucker, Peggy Cass.
21 All Creatures Great and Small
31 Black, Blues, Black
H **Movie:** Eyewitness
S **Movie:** Bustin' Loose
W **Hockey:** Rangers vs. Islanders

8:30
4 Chicago Story

9:00
2 **Movie:** Comes a Horseman (1978). James Caan, Jane Fonda, Jason Robards. Romantic Western about Montana ranchers.
7 Love Boat
11 Rockford Files
21 G.I. Jive
31 Brooklyn Magazine
U **Movie:** Kirlian Witness

9:30
31 N.Y.U. Broadcast Lab

10:00
4 McClain's Law
5 11 News
31 Great Performances: Brideshead Revisited
H **Movie:** All Night Long
S **Movie:** The Exterminator

10:30
5 Black News
9 Newark and Reality
11 Focus New Jersey

10:45
W **Movie:** Bustin' Loose

11:00
2 4 7 News
5 **Movie:** Cinderella Liberty (1973). James Caan, Marsha Mason. Sugary story of a sailor who falls in love with a whore and her young son; nicely acted.
9 Paul Hogan
11 Flip Wilson
U **Movie:** Eyes of a Stranger

11:05
13 Sneak Previews

11:15
7 News

11:30
4 Saturday Night Live
9 Harness Racing from Roosevelt

11:45
2 Sportspeople
7 **Movie:** The Great Escape (1963). Steve McQueen, Charles Bronson. American, British and Canadian prisoners-of-war plan a mammoth breakout from a German prison camp.
13 To the Manor Born
S Bizarre

12 **MIDNIGHT**
2 **Movie:** Play It Again, Sam (1972). Woody Allen, Diane Keaton, Tony Roberts. A movie buff who has no luck with women periodically receives advice from the spirit of Humphrey Bogart.

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TELEVISION

9 Championship Wrestling
11 Streets of San Francisco
21 **Movie:** The Boys from Syracuse (1940). Allan Jones, Martha Raye.

12:15
S **Movie:** Escape from Alcatraz

12:20
13 Matinee at the Bijou

12:30
W **Movie:** Private Banjamin

1:00
4 Kenny Everett Video
9 **Movie:** Dear Dead Delilah (1972). Agnes Moorehead, Michael Ansara. Buried treasure and murder.
11 Twilight Zone
U **Movie:** Worlds Apart

1:10
5 **Movie:** Three Sailors and a Girl (1953). Jane Powell, Gordon MacRae. Obtuse musical about sailors who produce a show with Powell as star.

1:30
4 Rock Concert
11 News
H **Movie:** Thief

1:53
2 **Movie:** The Black Windmill (1974). Michael Caine, Donald Pleasence.

2:00
11 **Movie:** Union Station (1950). William Holden, Nancy Olson. Police after a kidnapper. A little old-fashioned but fun.

2:10
S **Movie:** Crazy Mama

2:30
W **Movie:** Adventures of a Taxi Driver

3:00
4 Mary Tyler Moore
9 **Movie:** A Town Called Hell (1972). Robert Shaw, Stella Stevens. The search for a missing Mexican revolutionary traumatizes an entire town.

3:15
7 **Movie:** The Enemy General (1960). Van Johnson, Jean-Pierre Aumont.

3:30
11 Best of Groucho
S **Movie:** The Exterminator

3:35
H **Movie:** Eyewitness

3:45
7 News

4:00
2 **Movie:** The King of the Roaring 20's (1961). David Janssen, Mickey Rooney, Jack Carson.
11 Hazel

4:30
11 Abbott and Costello

4:45
7 News

5:00
11 Best of Groucho

5:15
S Bizarre

5:20
H Beautiful, Baby, Beautiful

5:30
9 The New Age: A Focus on the Older American
11 Biography

5:45
S **Movie:** Bustin' Loose

Sun., Mar. 7

6:00
9 Straight Talk
11 I Dream of Jeannie

6:30
4 Arts of Asia
5 Time for Timothy
7 News
11 Christopher Closeup
H **Movie:** Bronco Billy

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/Heckle & Jeckle
4 Rebop
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street

7:30
2 Drak Pack
4 Carrascolendas
7 This Is the Life
9 Viewpoint on Nutrition
S **Movie:** The World's Greatest Athlete

8:00
2 Marlo and the Magic Movie Machine
4 Villa Alegre
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price
13 Sesame Street

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
H **Movie:** All Screwed Up

8:45
4 Your Sunday Best

9:00
2 Sunday Morning
4 Here's Lucy
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old-Time Gospel Hour
21 America: The Second Century
31 American Government Survey

9:15
13 Mister Roger's Neighborhood

9:30
4 That Teen Show
7 Page Seven
9 Point of View

10:00
4 Positively Black
5 Woody and Friends
7 We're Movin
9 Mass
11 Dr. Snuggles
13 New Jersey Show
21 It's Everybody's Business
31 Contemporary Health Issues
S **Movie:** Popeye

10:30
2 Louis Rukeyser's Business Journal
4 Visiones
7 Kids Are People, Too
9 That's the Spirit
11 Tom and Jerry
H **Movie:** Any Which Way You Can

11:00
2 For Our Times
4 First Estate
5 **Movie:** Tarzan's Savage Fury (1952). Lex Barker, Patric Knowles. Tarzan's relatives try to find him.
9 Davey and Goliath
11 F Troop
13 Top of the World
21 Humanities Through the Arts
31 It's Everybody's Business

11:30
2 Face the Nation
4 Today in N.Y.
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Comin' Round the Mountain (1951). Bud Abbott, Lou Costello. Usual A & C.
13 In Concert at the Met

12 NOON
2 Newsmakers
4 News 4orum
9 Robert Schuller
21 Victory Garden
31 Understanding Human Behavior
S **Movie:** Bronco Billy

12:30
2 Public Hearing
4 Meet the Press
7 Directions
21 Old Houseworks
H **Movie:** Bedknobs and Broomsticks

12:45
5 **Movie:** The Adventures of Don Juan (1949). Errol Flynn, Viveca Linfors. Flynn is convincing as the irresistable lover of women. Tongue-and-cheek shlock.

1:00
2 4 **Basketball**
7 Like It Is with Gil Noble
9 **Movie:** After the Fox (1966). Peter Sellers, Victor Mature. Great Sellers in a very funny comedy where the making of a movie in Italy covers up a big heist.
11 **Movie:** The Band Wagon (1953). Fred Astaire, Oscar Levant. Superb Vincente Minelli musical with classic scenes of Astaire. Great numbers.
21 **Basketball**
31 Japan: Living/Changing Tradition

2:00
7 Sportsbeat
13 Great Performances: Brideshead Revisited
31 American Story
S **Movie:** A Global Affair
W **Movie:** Little Dragons

2:30
7 Superstars
31 American Story
H International Figure Skating from Peking

3:00
4 **Golf:** Bay Hill Classic
5 **Movie:** Last Train From Gun Hill (1959). Kirk Douglas, Anthony Quinn. The archetypal fifties Western hero goes out and gets his man.
9 **Soccer:** N.Y. Arrows vs. Denver Avalanche
13 Bernstein/Beethoven
21 Soccer Made in Germany
31 Humanities Through the Arts

3:15
2 **Basketball**

3:30
7 U.S.A. vs. the World in Olympic Sports
11 **Movie:** The Rounders (1965). Glenn Ford, Henry Fonda. Pleasant Western with lots of the genre's colorful elements.
31 Humanities through the Arts
S **Movie:** Popeye
W **Movie:** I Sent a Letter to My Love

4:00
13 Oye Willie
21 G.I. Jive
31 Washington Week in Review
H **Movie:** Sphinx

4:30
7 Wide World of Sports
13 Tony Brown's Journal
31 Wall $treet Week

5:00
4 Sportsworld
5 Starsky & Hutch
9 Hardy Boys
11 **Movie:** Skyjacked (1972). Charlton Heston, Yvette Mimieux. Hijacked-to-Russia thriller that is often tedious.
13 Creativity with Bill Moyers
31 Bernstein/Beethoven

5:15
2 **Basketball: NCAA** Special

5:30
11 **Movie:** That's Entertainment, Part 2 (1976). Compilation of great Hollywood moments with Gene Kelly and Fred Astaire.
H Sneak Preview
S **Movie:** The World's Greatest Athlete
W **Movie:** The Black Stallion

5:35
13 Firing Line

6:00
2 4 7 News
5 **Movie:** Catch Me a Spy (1971). Kirk Douglas, Trevor Howard. A newly married couple become involved in espionage.
9 Persuaders
31 All About TV
H **Movie:** Bronco Billy

6:30
2 4 7 News
31 Brooklyn Magazine

6:45
13 Life on Earth

7:00
2 60 Minutes
4 CHiPs
7 Code Red
9 Entertainment This Week
11 Little House on the

Prairie
21 **Movie:** Julia (1977). Jane Fonda, Vanessa Redgrave.
31 Swingin' the Blues

7:30
31 Tony Brown's Journal
W **Movie:** Fists of Fury

8:00
2 Archie Bunker's Place
4 CHiPs
5 **Special:** America's Battle With Crime
7 Today's FBI
9 Straight Talk
11 Edward the King
13 Nova
31 Interface: James Cleveland and Edwin Hawkins
H **Movie:** Any Which Way You Can
S **Movie:** Bronco Billy

9:00
2 Alice
4 **Movie:** The End (1978) Burt Reynolds, Sally Field, Dom DeLuise.
5 **Special:** Hess. Docudrama focusing on Rudolf Hess' flight to the United Kindgom in WW2 to negotiate peace.
7 **Movie:** Alligator (1981). Robert Forster. A baby alligator is flushed into a city sewer where it grows to a monstrous size.
9 It is Written
11 Lawrence Welk
13 Masterpiece Theatre: I Remember Nelson
U **Movie:** Snow Sex

9:30
2 Jeffersons
9 World Tomorrow
31 Let the Church Say Amen
W **Movie:** Melvin & Howard

10:00
2 Trapper John, M.D.
4 TV's Censored Bloopers. With Chad Everett and Jamie Lee Curtis.
5 11 News
9 Jimmy Swaggart
H **Movie:** Bustin' Loose
S **Movie:** The Outsider

10:15
13 Bennett & Basie Together!

10:30
5 Sports Extra
11 From the Editor's Desk
13 To the Manor Born
31 You Should Be My Witness

11:00
2 4 7 News
5 Off the Set
9 Morecambe and Wise
11 Odd Couple
U **Movie:** Super Power

11:15
2 7 News

11:30
5 David Susskind
9 An Evening at the Improv
11 Streets of San Francisco
21 **Movie:** Thin Ice (1937). Sonja Henie, Tyrone Power.
W **Movie:** My Bloody Valentine

11:35
H **Movie:** Sphinx

11:45
2 Sports Update
4 Games People Play
7 Sports Special

12 MIDNIGHT
2 Barnaby Jones
7 **Movie:** The Liquidator (1966). Rod Taylor, Trevor Howard, Jill St. John.
13 **Movie:** The Two of Us (1968). Michel Simon, Alain Cohen.

12:15
S **Movie:** Phobia

12:30
9 **Movie:** One Russian Summer (1973). Oliver Reed, Claudia Cardinale.
11 Rookies

1:00
2 News

1:07
2 **Movie:** The Dead Don't Die (1975). George Hamilton, Ray Milland.

1:30
11 News

1:35
H **Movie:** The Funhouse

1:45
4 Mary Tyler Moore
S **Movie:** Where the Buffalo Roam

2:00
7 **Movie:** Pursuit (1972). Ben Gazzara, E.G. Marshall.
11 It's Your Business

2:15
4 Visiones

2:30
11 **Movie:** The Tiger and the Pussycat (1967). Vittorio Gassman, Ann-Margaret. Amusing little sex farce; Italian-American co-production.

2:36
2 Newsmakers

2:45
4 First Estate

3:00
9 **Movie:** Atomic City (1952). Gene Barry, Milburn Stone. Spies kidnap the son of a nuclear physicist.

3:06
2 Public Hearing

3:10
H **Movie:** The Cat and the Canary

3:30
7 News
S **Movie:** The Outsider

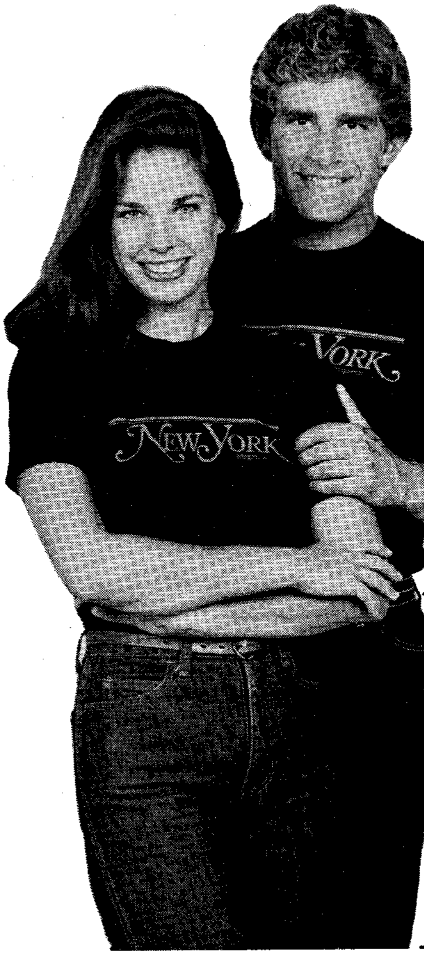
3:36
2 **Movie:** Arrow in the Dust (1954). Sterling Hayden, Coleen Gray.

4:30
11 Abbott and Costello

4:45
H **Movie:** Charlie Chan and the Curse of the Dragon

5:00
11 Biography

5:30
9 Morning Stretch
11 New Jersey Now



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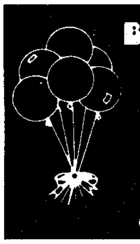

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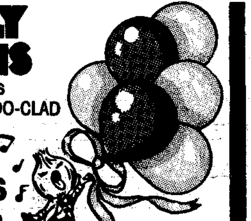

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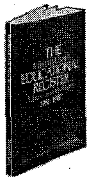

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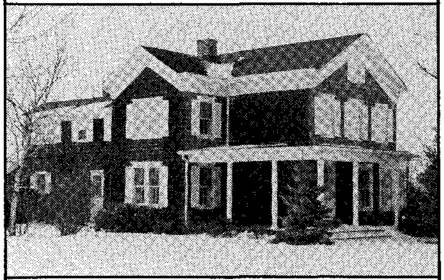

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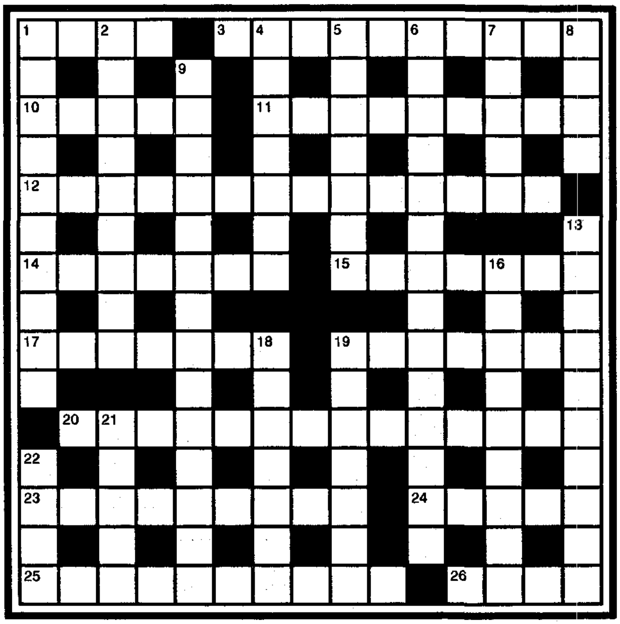
'SUNDAY TIMES' OF LONDON CROSSWORD

Across
1 Has a meal in a restaurant when taking out? (4)
3 What stops the race makes invalid jump! (5, 5)
10 Have faith in commercial credit. (5)
11 Shows I ascend it somehow. (9)
12 Preliminary inspection of a study in rebirth. (14)
14 Food for important people if big? (7)
15 Old instruments for making old wine only. (7)
17 American city I can't design after work is returned! (7)
19 Hurry to get cereal in Cheshire. (7)
20 Making really indiscreet remarks, like awkward builders? (8, 6)
23 Right out of money and very tired. (9)
24 Man's father according to Wordsworth. (5)
25 Dishonestly takes over a method, then quietly leaves. (6, 4)
26 Fever becomes socially acceptable in time. (4)



Down
1 Complete imitation of a prince, yet nothing unusual! (6, 4)
2 Once hurt and broken up by a pole used offensively by the police. (9)
4 ". . . . are such agreeable friends" (T. S. Eliot). (7)
5 Perverted people, and here's an unhappy one on the streets. (7)
6 Community agreement makes the informal gathering shrink! (6, 8)
7 One of the high-ups in the house? It's all Greek to me! (5)
8 Examination at Lord's. (4)
9 Giving you the opportunity to make use of a sound society arrangement. (2, 4, 8)
13 Lad sends it out and does nothing. (6, 4)
16 Little brother in some pain when opening up. (9)
18 See him race all over the place. How fabulous! (7)
19 Great upset about motor-cycle race—or is it boats that are involved? (7)
21 Old official goes about the night before. (5)
22 Puts ball in pocket, gets trophies. (4)

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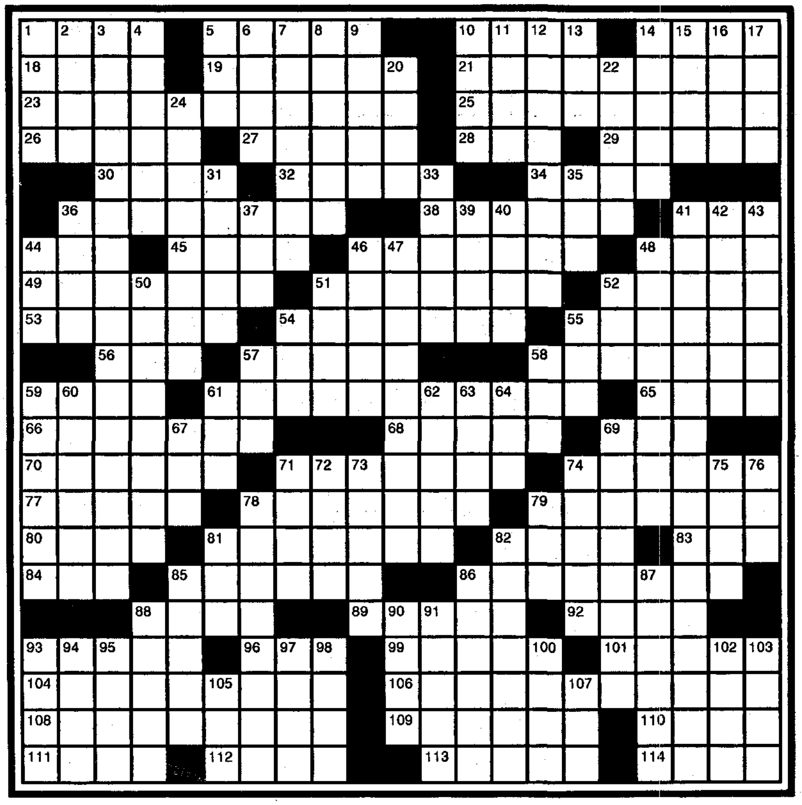
Clue 25-across for last week's 'Sunday Times' puzzle: Zero tax? A speech is called for. (5)

'WOODY': CUE CROSSWORD/By Maura B. Jacobson

Across
1 Speak hoarsely
5 Ishmael's descendants
10 Of lyric poetry
14 Inter ——
18 Prov. of Can.
19 Picks up, as an option
21 See 106-across
23 Words to Sam
25 Oscar film of '77
26 Femme fatale
27 Liza's sister
28 Egg —— yong
29 "Animal" or "Bleak"
30 Astronaut Slayton
32 Feudal lord
34 Brother, to Uncle Remus
36 "What's New, ——?"
38 Ornamental grating
41 Bankroll
44 Capone and Kaline
45 Yucatan laborer
46 Long steps
48 Alas!
49 O.T.B. patrons
51 Futuristic film, '73
52 Up for ——
53 Confesses
54 Sparkle
55 Flit about
56 German spa
57 Shed skin
58 Junta member
59 Zenith
61 "Take the ——"
65 Rush of wind
66 Court for legators
68 Dudley of "Arthur"
69 Fall guy
70 Juan and Evita
71 Sticks together
74 Hindu incantation
77 —— a dozen
78 Revolutionary flick of '71
79 Allotment
80 Dear, in Dresden
81 Immediate forebears
82 Lady —— Johnson
83 "There But for You ——"
84 Shavetails: abbr.
85 Neighbor of Dallas
86 Woody's horn
88 Like the Mojave
89 Pianist Claudio
92 Singleton
93 Ill-treat
96 "The Lady —— Tramp"
99 Chair architect
101 Mohammedanism
104 Keaton movie,'79
106 '81 play, with 21-across
108 Mood piece of '78
109 More spooky
110 Scent, in Seville
111 Fashion bigwig
112 A Gunther "Inside"
113 Fine's partner
114 Scandinavian rugs

Down
1 Seance sounds
2 "—— want is a room somewhere. . ."
3 Woody work of '80
4 Those on the receiving end
5 M.O.M.A. display
6 The McCoy
7 Citizen of Luanda
8 Grin and ——
9 Hogs, collectively
10 Norwegian saint
11 De Laurentiis
12 Less honorable
13 Windy City, for short
14 Execrate
15 Oahu banquet
16 Things to be cured
17 Up to snuff
20 Stumbling block
22 Sound of a titter
24 Famed singing group
31 Oglers
33 White-plumed heron
35 Literary monogram
36 Beseeched
37 Mil. bosses
39 Ready for picking
40 "Henry VI" gentleman
41 Sixties opus
42 Strolls
43 Leave flat
44 Lawyers' org.
46 With craftiness
47 Bible
48 Overbearing
50 Delayed explosive
51 Veer around
52 Interstice
54 Ending for poly or penta
55 Place of iniquity
57 "Stooge" Howard
58 Ready for the checkbook
59 Horrify
60 Not cash
61 Urals, e.g.: abbr.
62 Mrs. Helmer and Mrs. Charles
63 Mommie deer
64 Els
67 Scottish single
69 S. of Corsica
71 Dray
72 "——'Clock Jump"
73 Turn-of-the-century political figure
74 —— Castle, Havana
75 Kind of beer or canal
76 Keel-billed cuckoo
78 Mexican outlaws
79 Lindstrom of TV
81 Architect I.M. ——
82 Large tuna
85 Dismal: poetic
86 Tourist's sine qua non
87 Wise old Greek
88 "My Name Is —— Lev"
90 Neural network
91 Gave a cheer
93 In among
94 —— -Sadr
95 Golden-rule word
97 Robe for Rau
98 Vase handle
100 Luge
102 Celebes ox
103 Overseers: abbr.
105 Spanish aunt
107 "Kid" of early jazz



Solutions to last week's puzzles appear on page 124.

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